LT
PE 1111
.E5
1922

MANUAL FOR
GOOD ENGLISH
BOOK TWO

(SPECIAL EDITION)

SOME DETAILED SUGGESTIONS FOR
THE TEACHER

BY

WILLIAM H. ELSON

CLARA E. LYNCH

AND

JAMES F. ROYSTER

PRICE, TWENTY-FIVE CENTS

SCOTT, FORESMAN AND COMPANY
CHICAGO NEW YORK

KEEP the NEW ELSON READERS in mind when considering additional reading material. We now offer—

NEW ELSON-RUNKEL PRIMER, for Beginners
NEW ELSON READER BOOK I, First Grade
NEW ELSON READER BOOK II, Second Grade
NEW ELSON READER BOOK III, Third Grade
NEW ELSON READER BOOK IV, Fourth Grade
NEW ELSON READER BOOK V, Fifth Grade
NEW ELSON READER BOOK VI, Sixth Grade
NEW ELSON READER BOOK VII, Seventh Grade
NEW ELSON READER BOOK VIII, Eighth Grade

ELSON-KECK—JUNIOR HIGH SCHOOL LITERATURE BOOK I, Seventh Grade

ELSON-KECK—JUNIOR HIGH SCHOOL LITERATURE BOOK II, Eighth Grade

ELSON-KECK-GREENLAW — JUNIOR HIGH SCHOOL LITERATURE BOOK III, Ninth Grade

There is a Manual for every Reader in the Series—complete guides for the teacher.

A CHARACTER-BUILDING SERIES OF READERS

SCOTT, FORESMAN AND COMPANY
Chicago 623 S. Wabash Ave.

NLE
ed.gov

MANUAL FOR
GOOD ENGLISH
BOOK TWO

(SPECIAL EDITION)

SOME DETAILED SUGGESTIONS FOR
THE TEACHER

National Institute of Education
DHEW
MAR 0 6 1978
Educational Research Library

BY

WILLIAM H. ELSON

CLARA E. LYNCH

AND

JAMES F. ROYSTER

LIBRARY
NOV. 24 1922
U. S. BUREAU OF EDUCATION

SCOTT, FORESMAN AND COMPANY
CHICAGO NEW YORK

Call Number
LT
PE
1111
E5
1922
BK2
C.1
Date
2/6/28
28-
840551

LT
PE 1111
.E5
1922.

Copyright, 1919, 1922, by
Scott, Foresman and Company

JUL 12 1922

© C1 A678735

no 2

3024772

CONTENTS

PAGE

INTRODUCTION 5

PART ONE—FOURTH GRADE..... 7

PART TWO—FIFTH GRADE.....68

INTRODUCTION

The authors of GOOD ENGLISH believe that the lesson in English may be made one of the happiest, as it is one of the most important, periods of the day. They believe that it is possible to teach the children of our schools to express themselves correctly, clearly, and forcefully, in both oral and written language, but they do not believe this can be done without earnest, persistent work, "line upon line, line upon line, here a little, there a little."

Some teachers put their strength into the written composition; others say that until their pupils can speak correctly they will write no compositions; still others will tell you that they believe it is better for the children to spend the English period reading good literature, than it is to use this time for the expression of their childish thoughts in either talking or writing.

Most earnest teachers agree, however, that English work must afford opportunity for practice in all these directions. The child must be trained in easy and correct expression of his thoughts in speaking and writing; he must be led to appreciate what is beautiful in thought and language, and inspired with love for the best and purest in literature.

The best results in all these directions require two kinds of work: *first,* the development of the creative faculty—the child's power to express himself independently and fluently, both orally and in writing; *second,* the mastery of such rules and forms of expression as will strengthen the pupil's hold on the correct use of the language. The authors have given large attention to the development of the creative faculty. They believe that children should speak and write in order to acquire the power to speak and write effectively. Every possible device has been made use of to accomplish this end. They realize, however, that children must master the mechanics of the language in order to give correct expression to the creations of their minds. Throughout the book, therefore, the mastery

of such rules and forms is insisted on as will rationalize practice and fix habits of correct speaking and writing.

This Manual aims to help you to make your teaching more definite, more effective, more beautiful. It is neither an inflexible plan of procedure nor a set of fixed rules to be slavishly followed in order to use GOOD ENGLISH as a textbook. It is rather a series of suggestions, worked out by the authors of the book, of which busy teachers may avail themselves, using as many or as few as will be of real service to them in their work. You will study your textbook and follow the directions given in it, but you will also remember that the best textbook is only a framework. Upon that framework the teacher must build. How beautiful the structure will be that is reared upon it will depend upon the teacher—upon her skill, her hope, her faith, her patience, her sympathy.

The authors of GOOD ENGLISH are anxious that teachers shall understand the plan of the book and the principles that have guided in the making of it. To this end, you are urged to read the *Introduction*, pages iii, iv, v and vi. The work of each year is divided into ten chapters, each consisting of approximately 18 lessons. This arrangement allows flexibility and enables the teacher to repeat lessons that are difficult for the class, and to review thoroughly any exercise in which pupils show need for additional practice.

The study of the forms of good usage will profit little unless these forms are established in the daily speech of the pupils—in their conversation with the teacher and with one another—in all studies, on the playground, at all times. Pupils must become critical of the language they use, and *sensitive* to correct expression; they must be inspired with the ambition to improve their manner of expressing themselves. Only under such conditions will they be willing to *struggle* for good expression and to put forth the effort necessary to win success.

PART ONE—FOURTH GRADE

CHAPTER ONE

Note: For mid-year classes, the material for this Chapter may be made more timely by substituting Lesson 102 for Lesson 1.

The definite lesson unit of this book lends itself to flexibility, to variations and adjustments to suit conditions. Not only may individual lessons or groups of lessons be shifted to make the material more timely, but local subjects for composition may be substituted for any suggested in the text. Two or more days may be spent on a given lesson, or a lesson may be omitted, when necessary to secure the best results. The organization of the book is definite, but thorough understanding of the work by the pupil should never be sacrificed to keeping up with the seasonal plan of the book.

In order to give flexibility, allowing for reviews and for stress of certain lessons found to be difficult for children, the chapters—except One and Ten—consist of approximately 18 lessons each.

You will note, also, that the lessons which compose a chapter are dominated by *a common theme.* These themes follow the activities of the school, thereby *correlating with the curriculum* and avoiding the necessity of preparing *separate parallel material.* While this arrangement is especially advantageous to autumn classes, it may, by substitutions of literary selections and rearrangement of themes indicated in a note at the beginning of each chapter, be made almost as well suited to classes that begin the book in the middle of the school year. No one book can meet fully the curriculum requirements of both classes of pupils; a separate book for each class will alone solve this problem completely for both promotion divisions.

LESSON 1—PICTURE STUDY

Teacher's Aim

To develop the power of observation.

To cultivate free self-expression.

Teacher's Preparation

The study of the picture.

Preparation of questions.

Make sure your lesson is so planned as to develop the observation, thought, and expression of the child.

First, have pupils observe the picture.

Second, bring out, by questions, the thought and imagery of the story.

Third, have the story told in connected form.

Make full use of the picture for purposes of paragraphing and outlining.

Written Exercise

Follow the directions given in the book.

Note: Have pupils provide themselves with notebooks for recording their compositions.

LESSON 2—LITERATURE

Teacher's Aim

To enjoy the poem with the children.

To help them see the pictures it contains.

To induce them to talk freely about it.

To help them recall individual experiences.

To show preparation for winter.

To emphasize characteristics of September.

Teacher's Preparation

Become familiar with the poem.

Be prepared to ask questions to develop the thought and to make plain the meaning of all passages.

The Lesson

Talking and writing presupposes something to say and someone to say it to—*a speaker and an audience.* The first step in language teaching is to get ideas—a rich stock of conversational material, for if children are to talk and write interestingly, they must have interesting thoughts to express. Literature not only furnishes a background of ideas and fancies, but it also gives models of correct expression of these thoughts.

Moreover, themes for conversation and written expression should have a basis in the child's personal experience. The literary selections presented in the book center around characters and incidents that are significant to the children through their own experiences. Literature, therefore, furnishes

a basis for the oral and the written compositions. Every lesson in literature should, also, enlarge vocabulary, increase flexibility in the use of words, and give firmer control of correct usage.

Pupils should be encouraged to ask questions *of one another* and *to exchange experiences.* They should prepare two or three questions, not given in the book, to ask their classmates. The lesson should consist of an interesting conversation conducted by the children themselves, with the teacher acting as a guide. They do not recite *to* and *for* the teacher merely, but they are engaged in a social exercise, *coöperating with one another* in a common work of interpreting a selection through the sharing of experiences.

To memorize a stanza, pupils should read the lines through thoughtfully several times, trying to commit them to memory as they read. When they think they know the stanza, they should try to write it from memory; then compare their work with the text. If their work is not perfect, they should study in the same way a few minutes longer, and then try to write the lines.

A complete summary (pp. 311-317) of the language facts taught in the third and fourth grades makes possible a thorough review of these facts in close articulation with the work of this book. Frequent reference to this summary is made in the early lessons of the book. See pp. 3, 6, 8, 9, etc. This unique plan for welding together the books of the series accomplishes three important purposes: (1) It furnishes the teacher a convenient synopsis of the language facts which pupils have studied in a preceding grade; (2) it furnishes the pupil with compact reference material for "brushing up" his knowledge after the summer vacation, thus strengthening the foundation of language facts which are to be developed a step farther; (3) and it gives flexibility in review, since the pupil turns to the summary *only* when he has forgotten some particular fact.

LESSON 3—COMPOSITION

Teacher's Aim

To develop freedom of expression.

To establish correct grammatical forms.

To inspire the *desire* to interest others.

To watch for grammatical errors.

To avoid interruptions whenever possible.

To insist on clear enunciation and pronunciation.

To encourage each pupil to take part in the lesson.

To require every pupil to talk loud enough to be heard by everyone in the class.

The Lesson

Read "The Signs of the Seasons" by M. E. N. Hathaway in The Elson Readers, Book III.

This poem will be a good introduction to this oral composition lesson.

Name the four seasons.

When does each one come?

Tell what the poem says that spring brings.

What else does it bring?

What do winter, summer, and fall bring?

A few questions will suggest others and will start the conversation.

What is the subject of today's lesson?

Name the seasons.

When does each one come?

Tell what each brings.

Winter brings cold weather, ice, and snow, and is the rest time of nature.

Spring brings the warm winds and the rains and is the awakening of nature.

Summer brings flowers, fruits, etc., and is the growing time.

Autumn brings the harvest time, the preparation for winter.

Every pupil who takes part in the discussion should face the class while talking. If the children can be assembled about a table for the discussion, better results may be secured, for the children will engage more freely in an exchange of ideas with each other and feel less and less that they are reciting *to* the teacher and *for her. Her problem is to secure the maximum of discussion on their part with the minimum of talking on her own part.*

However, the teacher must not fail to contribute her own experience at the opportune moment when interest in a topic begins to lag, nor must she fail to introduce a new topic when interest in the one under consideration is well expended. Then, too, the teacher must hold pupils to the topic; aimless wandering away from the subject is a common fault among children. In addition, she will employ some corrective methods that will gradually overcome the more common errors of speech.

LESSON 4—LEARNING WORDS: THE GLOSSARY

Vocabulary growth is an important phase of language work. Children should gain steadily in their knowledge of words, both in meaning and pronunciation. They must learn to avoid monotony and add interest to their speech by using *variety* in their words and thus avoid repeating again and again a few words or expressions.

The book has a Glossary (see pages 333-343) containing words that offer special vocabulary training either of pronunciation or meaning. A Glossary is more needed in a language text than in any other, because such a book is trying to strengthen vocabulary and develop *word power.* The lesson given is merely a type of the kind of assignment that should be made whenever there is need for preparation on words. This plan is superior to the use of fixed word-study lessons in the text. Some of the advantages are: (1) It is flexible and can be used according to the needs of the particular class; (2) it contains many words commonly mispronounced; (3) it establishes the "dictionary habit," and gives the pupil definitions within his understanding; (4) it distributes word study throughout the year, instead of massing it in a few lessons; (5) the pupil studies the word in its proper setting *in a sentence,* not as *an isolated word* in a mere list.

LESSON 5—LITERATURE

Use the questions in the lesson to aid in the development of the thought. Others will suggest themselves to the children and to you. It is good practice to have pupils prepare two questions, not given in the book, to ask their classmates. The free interchange of thoughts and experiences among the children is necessary for language growth.

If your pupils have a limited vocabulary, using the same words and expressions to convey thoughts of widely differing kind, do not be discouraged. Resolve to make certain and sure progress in extending their vocabulary. See that each lesson adds to the working vocabulary of your pupils at least one new word. *Systematic stress at this point will have telling effect on the language power of the children.*

Do not be discouraged if grammatical mistakes are frequent in the talking and writing of your pupils. Single out one or at most two common errors and follow them up until the correct form is an established habit. This is best accomplished by securing the coöperation of the children in a vigorous attempt to acquire control of correct usage in each case. If you will say the correct form when the child makes an error in his speech, having him repeat this form, he will go on with his talking without interruption to his train of thought. Soon he will correct himself, saying the correct form before you do; then one common error has been supplanted by a correct form.

An effective plan is to select one or two *prevailing errors* among your pupils and give frequent brief drills on the correct form. Then, by unremitting watchfulness, the correct habit will become established in the speech of the children. If at the beginning of each chapter you make such a plan, to be followed for the month, you will succeed in removing, *one by one,* the more glaring common grammatical errors of your pupils.

Do not make the mistake of attempting to correct too many errors at a time; choose one or two and make your efforts count by persistent watchfulness and by the help of the children themselves. No corrective work can succeed fully that does not *gain the aid of the pupils.* They must be inspired with the *desire* to speak with correctness and effectiveness if the best results are to come from your work. See Manual suggestions for Lesson 2.

LESSON 6—WORD STUDY—COMPOSITION

Refer to Manual suggestions for Lessons 2 and 4.

LESSON 7—THE PARAGRAPH

Teacher's Aim

To teach the paragraph.

To teach indention.

To direct the attention of the children to the *oneness* of the thought contained in a paragraph.

Teacher's Preparation

Plan the steps you will follow in developing the lesson.

Be prepared to point out examples of last lines of paragraphs that differ from other lines by not being full length.

The Lesson

The importance of the paragraph as the *unit of discourse* justifies the school in directing the child's attention to it early in his work of composing. Children's compositions differ from those of adults more in their lack of *sequence* than in the kind of words used or in the structure of the sentences employed. Progress in composition is, therefore, more a matter of *growth in the consecutive power* than in any other single particular. This growth will be natural, if we use the opportunities we have to impress upon children the importance of *sequence in sentences* and the *unity of the paragraph.*

Call the attention of pupils to the fact that the sentences follow each other, *making a full line in each case except the last line of the paragraph.*

LESSON 8—MAKING THE PARAGRAPH *(Continued)*

Refer to Manual suggestions for Lesson 7.

LESSON 9—*SEE, SAW, SEEN*

Teacher's Aim

To teach the correct use of the forms *see, saw, seen.*

Teacher's Preparation

Write the following sentences on the board:

1. I saw the goldenrod.
2. I have seen the apple orchards.
3. Can you see the gentian?
4. The milkweed pods were seen yesterday.
5. The butterfly was seen fluttering in the road.
6. The girl had seen the asters.

The Lesson

Follow the development given in the lesson. Then consider the sentences on the board. Which of them tell of present time? Which tell of past time? What words are used before *seen* in the other sentences?

Investigations show that one-fourth of the errors in verbs made by children are due to confusion of the past tense and the past participle, and that these mistakes occur in a small number of verbs. Mistakes in the use of the forms of *see* are more common than those of any other verb. Evidently *here is the place for you to lay stress.* Make war on mistakes in the use of the forms of *see.* It is clearly possible for you to establish the correct use of the forms of *see,* if only you consider it worth doing.

In the selection of words to be treated for correct usage, the authors have been guided, not by mere personal opinion, but by *scientific investigations* of the errors most frequently made by pupils, especially stressing the 14 verbs shown to be responsible for 85 percent of the verb errors of children—*see, do, come, go, run, sit, lie, give, begin, ring, write, take, break, sing* (*drink*). These "demon" verbs are attacked again and again by recurrent treatment, with a view of establishing their correct use.

WORDS IN A SERIES

Teacher's Aim

To develop words in a series.

To teach the use of commas in words of a series.

Teacher's Preparation

Prepare other sentences containing words in a series and place them on the board.

The Lesson

The frequent use of words in a series makes this a helpful lesson in written work. Careful children will readily supply the needed commas between the words composing the series, but careless pupils will require drill in order to establish the habit and make the placing of the comma an automatic process.

Written Exercise

Follow the directions given in the lesson.

Refer to Manual suggestions for Lesson 2.

LESSON 10—PICTURE STUDY

Teacher's Aim

To cultivate the power of observation.

To lead the children to talk freely about the picture.

To develop the power of comparison.

The Lesson

A few questions will start conversation and guide the discussion. Use the questions given in the lesson. Are oxen used now? Where? How many have ever seen an ox team?

Every lesson calls for some written work, following oral discussion. This is intended to place written composition in its proper place in relation to oral expression, in view of the greater importance of the latter, and its function in *preparing* for the former. This arrangement insures, also, *that systematic daily gains will be made by the children in the control of writing as a mode of expression.* Use the board for giving rapid drills in the use of written expression that requires attention on the part of the children, as, the placing of the apostrophe in possessives and contractions, the making of quotation marks, the placing of a period after abbreviations, etc. Frequent rapid practice at the board will serve to establish these forms as automatic processes. Use the writing period to gain practice and speed in the control of the pen as a mode of expressing thought.

Written Exercise

Follow the directions given in the book.

Example of a pupil's written exercise:

It is a very fine day. Let us walk across the field and watch the men plowing.

Look, how many oxen there are! Six big stout oxen. They are very strong animals and very gentle, too.

It takes two men to take care of them. One man is making the oxen go, and the other one is guiding the plow.

The ground is very rocky and hilly. Back in the distance I can see the woods. It seems as though it is early in the morning and the men are very happy.

I believe this picture was painted in France, because Rosa Bonheur painted this picture and Rosa Bonheur is a French name. Rosa loved animals very much.

LESSON 11—BIOGRAPHY

Teacher's Aim

To induce the children to talk freely about the man's life.

To help them appreciate great effort.

To interest them in the life of a great man.

Teacher's Preparation

The teacher should learn the names and the histories of the men whose statues the pupils' own state has sent to "Statuary Hall."

The Lesson

Use the questions given in the lesson to develop the thought of the selection; these will suggest others to the children. It is an ideal to which the teacher aims, when the children exchange experiences freely among themselves, assuming full responsibility for the conduct of the lesson as they would of any social period of their own making.

To secure this free self-expression, the children's confidence must be won, for until we have done this there cannot be that freedom of expression that makes the discussion of a selection so delightful. Only in an atmosphere of sympathy and good-will can children be led to compose. Refer to Manual suggestions for Lesson 2.

LESSON 12—LETTER WRITING

Teacher's Aim

To review the heading, salutation, body, close, and signature of letters.

To review the address of letters.

To review the punctuation of the above.

The Lesson

The blackboard is the faithful aid to the teacher in her work in English. Use it freely for demonstration and illustration. Pupils should be given frequent practice at the board in the rapid writing of sentences that furnish drill in making punctuation marks, capitals, etc.; also, in certain exact forms, such as the *parts of a letter* and those used in *addressing a letter*.

If the children are sent to the board to write the *heading,* the *salutation,* the *closing,* and the *signature* of a letter, drawing four lines for the body of the letter, they will refresh their memory of these formal details, and mistakes will be *anticipated.* Then, if each pupil steps to his right and marks mistakes in the work of his neighbor and, returning to his own, corrects the errors noted by his neighbor, the needed drill will prepare for the written exercises of the day's lesson. Brief, snappy drills

at the board on forms such as are immediately to be used in concrete exercises will be time well spent.

In planning the topics with each pupil, let the aim be to give such help as will enable that pupil to work more effectively in the future. Refer to Manual suggestions for Lesson 2.

LESSON 13—LITERATURE

Read suggestions in the Manual for Lessons 1, 2, 3, and 5.

LESSON 14—COMPARISON OF WORDS THAT DESCRIBE

The aim of this lesson is to give the children an idea of comparison without using grammatical terms. In addition to the words given in the lesson, the following will provide further application of comparison:

hot	helpful	green
large	white	thoughtful

Interest may be added to the lesson by making it a socialized recitation, dividing the class into two groups. One group may write on the board the comparison dictated, while the other group remains seated. When the children at the board have completed their work, allow a few moments for *silent* study of the first word that is compared. At the expiration of this time any pupil of the second group who sees an error in the comparison of the word may rise. The pupil named by the teacher will go to the board and stand before the work he criticizes. The writer may defend his work by reference to his book or acknowledge his error and change his work accordingly. If the critic uses ungrammatical language in making his criticism, the pupil criticized or any one of his "side" may challenge the critic, who must then yield his place to another. If the second group allows an error to pass unchallenged, this may count one score against that "side," in case the oversight is pointed out by one of the other group.

LESSON 15—LITERATURE

Make sure that the children have *content* for all the words used in the story. Ask them to use another word or words instead of "accounts," "timidly," "wayfarer," "distinguished," "fringed." Remember that flexibility means *variety* of expression, and no one can talk well who does not have words with which to avoid monotony. The study of a selection is the place to extend the children's knowledge of words. Call attention to examples of technical facts to be found in the lesson, by questions such as the following: Why do the names of the flowers begin with capital letters?

After the legend of the gentian has been told by the children, they are asked to write it. They are now *prepared* to write, for their interest is at its height and each has had his knowledge enriched by that of his classmates. To tell the legend of the gentian is not to reproduce the story as given in the text, but, given these ideas, the children are to present them in their own way; they are to tell the story *as they understand it.* This makes the exercise one of creative language work, not the reproduction of the language of the legend as it appears in the book. Refer to Manual suggestions for Lesson 2.

LESSON 16—COMPOSITION

A few questions of an informal kind will start the conversation. If children are asked to talk on the topic (a), they will have little to say; there is need for suggestion and for the expression of others; a question sets up something to talk about that *seems less formal* than the topic found in the outline. What does occupation mean? Name some of the occupations of men. Where is each one practiced? Name some occupations of women. Where is each one practiced? Name the occupations of children and tell where each is practiced. Why do people work?

LESSON 17—PICTURE STUDY

Every oral lesson should be a preparation for the written exercise that follows it. If children use weak opening sentences or faulty forms, the oral exercise is the place to develop strong beginning sentences and to establish correct forms, using the blackboard and all the children as aids. Much of the useless drudgery of marking papers for mistakes may be avoided if in the oral lessons the errors that appear in the written work are anticipated.

However, remember that intelligent criticism includes points of excellence as well as of weakness, and *that encouragement must predominate.* The interest in the more important oral lesson must not be sacrificed for the less important written exercises. This means that a well-conducted oral lesson makes for greater effectiveness in the use of language in written composition. It goes without saying that the first marks of a successful oral composing lesson are *interest in the subject* and *spontaneity in expressing opinions and experiences.* Refer to Manual suggestions for Lesson 2.

LESSON 18—REVIEW OF CHAPTER

The review should both *test* and *drill* pupils on the language facts treated during the month. Obviously the ability on the part of pupils to

apply a principle is vastly more important than the ability to *define* it, but a formal definition is decidedly worth fixing in mind. Much practice at the board in rapid drill in writing sentences, dictated by the teacher, involving the use of language facts treated in the chapter is desirable—at times under speed tests. Everything should be done to avoid monotony in the chapter review exercise—contest, games, etc., should be freely employed. See the Manual suggestions for Lessons 12, 14, etc.

CHAPTER TWO

Note: For mid-year classes, the material for this Chapter may be made more timely by including Lesson 104.

LESSON 19—LITERATURE

Teacher's Aim

To enjoy the poem with the children.
To arouse thought and quicken the imagination.
To develop freedom of expression.
To help children recall individual experiences.
To show preparation for winter, and October's characteristics.

Teacher's Preparation

Become familiar with the poem.

Prepare questions to develop the thought of the poem and to make plain the meaning of all passages.

The Lesson

Because of space limitations the questions in the lesson can be only suggestive. Many others will occur to the children and to you.

Make sure that the children have *content* for every word and expression used in the poem. Explain the force of *together* in the first stanza, and see that pupils understand the meaning of these words: *rival, thriftless vagrant, wayside things, haunt, boasts.*

Written Exercise

Follow the directions given in the lesson. Pupils should be able to compose a paragraph that will please others and interest themselves.

The correction work is for the benefit of the child, not the teacher, and for this reason the child should do as much of the correcting as possible. Parts of compositions may be copied on the board and with the crayon in the hand of the writer the errors may be pointed out by the members of the class and the corrections made by the pupil. This relieves the teacher of much of the usual drudgery of teaching composition and may be made an exercise of great value and interest to the pupils. Individual conferences with the children for the correction of written work as often as time will permit, will be found to be one of the most valuable helps that can be given to them. Interest and some rivalry may be added if you divide

the class into two equal groups, and compare the total scores of the two "sides." These group exercises—socialized recitations—in corrective work will help each pupil to find his own errors by making him more keenly observing and more *sensitive to error.* See Manual suggestions on group rivalry for Lesson 14.

LESSON 20—COMPARISON OF WORDS THAT DESCRIBE (*REVIEW*)

A review of Lesson 14 will be helpful; for further practice, the following words may be compared:

red	redder	reddest
hot	hotter	hottest
blue	bluer	bluest
slow	slower	slowest

LESSON 21—COMPOSITION

Open your books to Lesson 14; we will review it.
A few questions will start the conversation and guide the discussion:
We have a lesson in comparison today.
What two months do we compare?
Compare the length of days of June and October
How warm is it in June?
How warm is it in October?
Compare the temperature of June with October.
Compare the temperature of October with June.
How do the trees look in June?
How do they look in October?
Compare the trees in June with those in October.
Compare the grass in June with the grass in October.
Compare the grass in October with the grass in June.
How do the flowers look in June?
How do they look in October?
Compare them.
Compare the fruits in June with those in October.

LESSON 22—ABBREVIATIONS IN ARITHMETIC

This lesson should be taught so thoroughly that no pupil will misuse any of the simple abbreviations. Be particular to require the unfailing use of the period in writing abbreviations. The rule for the use of capital letters in abbreviations should be learned and applied through enough practice to make sure of correct work.

LESSON 23—LITERATURE

Read Manual suggestions for Lessons 1, 2, 3, and 5.

LESSON 24—DRAMATIZATION

The selection of characters will be the first requirement in order to dramatize the poem. How many characters will you have? Where will the scene be laid? Use the dialogue given in the poem for the conversation.

LESSON 25—COMPOSITION

Read Manual suggestions for Lessons 5 and 16. In every class there are some children who are timid and who must be encouraged to talk. They should be made to feel that they *have something to give* and that you *want* to hear it. Respectful attention should be given the speaker by the children. An interested audience helps any speaker; he likes to know that his listeners are interested in what he is saying.

Of course, the children must feel that their teacher has inexhaustible supplies on which to draw for the illumination of the subject, but they must also feel that they can contribute something that is wanted. The aim is to give the maximum of opportunity for free self-expression on the part of the children with the minimum of talking on the part of the teacher. However, this does not mean that the teacher should not contribute to the discussion; on the contrary, she will give her own experience at the opportune moment and will skillfully introduce a new topic when interest in the topic in hand begins to wane.

Supplementary poems:

"The Tree" by Björnstjerne Björnson, in The Elson Readers, Book IV, and Good English, Book I.

"The Snowflake and the Leaf," by Helen Preble, in *For the Children's Hour,* by Carolyn S. Bailey.

LESSON 26—*COME, CAME, COME*

Teacher's Preparation

Write several sentences on the board, using the different forms of *come.*

The Lesson

See suggestions in the Manual for Lesson 9.

LESSON 27—BIOGRAPHY

Use the questions given in the lesson, extending the list. Make sure of the meaning of the words, referring to the Glossary, page 318.

LESSON 28—THE BIOGRAPHICAL DICTIONARY

If your pupils do not know how to use a dictionary, refer to Book I, Lessons 86, 100, 101, 102.

LESSON 29—ABBREVIATIONS OF NAMES OF STATES

The pupils will write from dictation the abbreviations given in the list. They will then open their books and correct any mistakes they have made. How many had a perfect score? Why do these abbreviations begin with capitals? Follow the directions for written work given in the lesson.

LESSON 30—ABBREVIATIONS OF NAMES OF STATES *(Continued)*

Follow the plan outlined in the preceding lesson.

LESSON 31—COMPOSITION

What is meant by the subject, "How Animals Prepare for Winter"? A list of animals of each kind, grouped according to covering, may be written on the board as they are named by the children. How does each class of animals prepare for winter? Follow the directions given in the lesson for the written exercise. Have some of the games that are written read to the class.

LESSON 32—PICTURE STUDY

What do you see in the picture on page 37? Describe them. Did you ever see one? Where? Where do these foxes live? For whom do you think they are watching? If the story suggested by the picture can be written in one paragraph, there would be no use of making two paragraphs of it; on the other hand, if what you want to say belongs in two or more groups, use more than one paragraph.

Experimental tests, such as those made at the University of Wisconsin by Professor Starch, show that *the standard rate of writing original compositions for fourth grade children is 12 words per minute; in dictation 14 words per minute.* If your pupils are below this rate, the writing period may be utilized to increase their speed. If half the time of the language period is given to the conversation and the remainder to the writing and reading of the compositions, the time distribution will bring results in both oral and written composition.

LESSON 33—PLURALS IN *ES*

In Lesson 147 (p. 185), Book I, a rule was learned for forming plurals by adding *s* to the singular. Ask the children what rule for forming plurals

they have already learned. Ask them to give examples of words so formed. Follow the development of the lesson in the book and see that pupils learn the rule thoroughly.

LESSON 34—LITERATURE: FORMING PLURALS (*REVIEW*)

The correct use of "cunning" should be a vocabulary gain in the study of this lesson. What are "soft words"? Have children who may have seen foxes in the park explain why they are called "cunning."

Refer to Lesson 3 in Manual for aims in retelling stories.

LESSON 35—BIOGRAPHY

Follow the directions given in the lesson.

LESSON 36—*LEARN: TEACH*

This lesson is intended to give such thorough drill on these two words that the children will not again misuse them.

LESSON 37—REVIEW OF CHAPTER

Review the use of the dictionary. See Manual suggestions for Lesson 18, page 17.

CHAPTER THREE

Note: For mid-year classes, the material for this Chapter may be made more timely by substituting Lessons 119, 120, 125, 128, and 130 for Lessons 38, 41, and 53.

LESSON 38—LITERATURE

Teacher's Aim

To enjoy the poem with the children.
To help them see the pictures the author has made.
To induce them to talk freely about the poem.
To aid them to recall individual experiences.
To show preparation for winter.

Teacher's Preparation

Familiarize yourself with the poem.
Prepare questions to develop the thought of the poem.
Prepare to explain the meaning of difficult passages.

The Lesson

Read Manual suggestions for Lessons 2 and 3. Make the literature lesson a pleasing hour to all the pupils.

Ask pupils what things the poet mentions that show the approach of winter (grasses, roses, lilies, etc.). Which are the last to say "good night"?

Supplementary poem:

"November," by Alice Cary, in The Elson Readers, Book V.

LESSON 39—WORDS OF ADDRESS

This lesson aims to teach the use of the comma with words of address. Ask pupils to read the last two lines of the fourth stanza of the poem of Lesson 38. To whom are these lines addressed? Who is addressed in the next to the last stanza? Observe the use of the comma in both these instances. Learn the rule given in heavy type.

Dictate the following sentences to the children at the blackboard, after the lesson in the book has been treated.

1. Girls, what did you do with the pins?

What punctuation mark have you used? Where? Why?

2. I know it, Mary, but you must do as you would be done by.

What is the word of address here? How is the sentence punctuated?

3. Will you help me with my work, Anna?

What is the word of address here? How is this sentence punctuated? Why?

Follow the directions given in the lesson for written work.

LESSON 40—COMPOSITION

Teacher's Aim

To develop free self-expression.
To establish correct grammatical forms.
To share experiences.
To help the children *arrange* their thoughts.

Teacher's Preparation

Secure pictures of the birds of the locality for use in class.

The Lesson

Name the birds that remain all winter.
Can you find their pictures?
How do they prepare for cold weather?
Name the birds that migrate.
Why do they migrate?
Can you tell how they migrate?

(a) Singly.
(b) In pairs.
(c) In flocks.

Supplementary poem and story:

"Sing On, Blithe Bird," by William Motherwell, in The Elson Readers, Book V.

"The Story of Blue-Wings," in *The Emerald Story Book,* by Ada and Eleanor Skinner.

LESSON 41—PICTURE STUDY

See suggestions in Manual for Lesson 1.

LESSON 42—COMPOSITION

Teacher's Aim

See Manual suggestion for Lessons 3 and 16.

Teacher's Preparation

Secure samples of different kinds of grain for use in the class.

The Lesson

How many kinds of grain have you?
Are there any kinds you do not have samples of?
How is each grown?
How is each harvested?
Give the uses of the various grains.

LESSON 43—LITERATURE

How does the windmill describe itself in the first stanza? What does it see? What is a harvest "that is to be"? How does the windmill fling its arms? What does it hear? What is a "flail"? What are "threshing floors"? Where does the windmill stand? Who makes the miller "lord of lands"?

Use the questions given in the lesson. Encourage the children to ask questions of each other.

LESSON 44—COMPOSITION

Name the different kinds of grain.
Which kind is used for bread?
How is the ground prepared in the spring?
How are the seeds planted?
Describe the growth.
How was the grain harvested?
Describe each step carefully.
What is done with the grain at the mill?
Who bakes your bread?
How is bread made?

LESSON 45—COMPOSITION

Teacher's Aim

Read again Manual suggestions for Lessons 3 and 16.

Pupil's Preparation

Bring a stalk of corn for use in class.

The Lesson

About what are we to talk today?
How is the seed planted?

Describe the plant.
Look at the ear carefully.
Describe the husks, kernels, and cob.
How is corn harvested?
Tell the different uses of corn.

Oral language is more important than written expression; we talk more than we write. In addition, oral language is a preparation for the written; it enriches thought, quickens the imagination, and begets interest in the subject. Therefore, in this book written composition is invariably preceded by oral discussion of the same or a related theme.

The advantages of this arrangement are obvious; the literature furnishes a background of suggestive ideas, and the interpretation of it makes for vocabulary growth and for flexibility of expression; the themes grow out of the literature and have their basis *in the children's experiences;* the free conversation leads the children to *arrange* what is in their minds in purposeful order, with some regard for sequence; in short, in the oral lesson the pupil *formulates* his thoughts and puts them out in word-forms which he chooses for the purpose of conveying these thoughts to others. The oral lesson, therefore, offers opportunity for corrective work that not only has its effect on the pupil's speech, but also on his written expression.

Most teachers, particularly those who are inexperienced, are disappointed and often discouraged because the written compositions are so meager and matter-of-fact when compared with the preceding oral exercise, so rich in ideas and so sprightly with touches of the imagination. But there are valid reasons for this disparity between the spontaneous oral discussion and the unimaginative written composition. The speech organs are so well under the control of the child that little or no attention is required in their operation; on the other hand, to talk by means of the pen requires that much of the child's attention must be given to the mechanical details of writing, thereby narrowing the field of ideas and weakening the activity of the imagination; the method is slow and clumsy, and in consequence the result is a meager output when compared with the richer and more spontaneous oral discussion that preceded. This is a condition that must be accepted as a perfectly natural one, but every opportunity for giving practice on the board and elsewhere in the ready control of the mechanics of writing should be utilized.

LESSON 46—LETTER WRITING

If a review of the parts of a letter is necessary to insure the avoidance of mistakes, give rapid blackboard work in writing a salutation, a heading, a complimentary closing, etc. By this time the children should

write a letter with much facility so far as the *forms* are concerned. The body of the letter will always offer opportunity for improvement and growth similar to that of any other kind of composition.

Artificial letters, written *to nobody* and *for nobody to see*, lack spontaneity and naturalness. A good letter is written *to a particular person for a particular reason*. The school must manage to make letter writing *real and purposeful*. This can only be done by making a *real* reason for writing, other than to teach the child to write a letter—a bit of instruction, as such, that the pupil is not interested in acquiring. *If the School* or *an individual pupil desires some particular kind of information*, make that the basis of the letter writing; all the children will be glad to contest for the best sample letter for this particular purpose.

LESSON 47—LETTER WRITING *(Continued)*

Teacher's Aim

To review letter writing.
To teach how to write a recipe.

Teacher's Preparation

Copy this or some other recipe on the board:

VASSAR FUDGE

2 cups of white granulated sugar.
1 tablespoonful of butter.
1 cup of cream.
¼ cake of chocolate.

Mix the sugar and cream in a pan. Place on stove and allow to become hot. Then put in the chocolate, broken up into fine pieces. Stir vigorously and constantly. Put in butter when mixture begins to boil. Stir until a sample creams when beaten on a saucer. Then remove from stove and beat until quite cool. Pour into buttered tins and when cold cut in diamond-shaped pieces.

The Lesson

Read the letter you wrote yesterday.
For what did you ask?
Look at the recipe on the board.
Can you put your recipe in this form?

LESSON 48—*DO, DID, DONE*

See suggestions in Manual for Lesson 9.

LESSON 49—COMPOSITION

Teacher's Aim

Read again Manual suggestions for Lessons 1, 2, 3, and 5.

Teacher's Preparation

Secure pictures of Indians for use in class.

The Lesson

How many have seen Indians?
Who are they?
Describe them.
Have you ever seen their homes?
How do they dress?
What do they do?
What is a "warrior chief"?
Describe him.
Whom did he meet in the forest?
What did they do?
What happened at the close of the day?
What did the chief find in place of Red Plume?
What did Red Plume tell the chief to do?
What did the Chief find upon his return?
How did they celebrate?
Who will tell the story to the class?

Supplementary poem:

"The Song of Hiawatha," by Henry W. Longfellow, in The Elson Readers, Book V.

LESSON 50—DRAMATIZATION

How many characters are there in the story?
Where is the scene laid?
Write carefully the conversation of the story.

LESSON 51—PLURALS IN *VES*

Before beginning the lesson of today, refresh the memory of the children on rules previously learned for the forming of plurals. See Lesson 147, Book I.

Follow the directions given in the lesson for forming the plurals of words ending in *f* or *fe*. These rules are an aid in spelling this class of words.

LESSON 52—PICTURE STUDY

Ask the children to look at the picture carefully and describe it, following the outline given in the lesson.

Give about half of the time you assign to the written part of the lesson to the writing of the composition, and the remaining portion of time to the reading by pupils to the class of as many of the compositions as time allows.

LESSON 53—COMPOSITION

Why do we observe Thanksgiving Day?
Do you know how the custom began?
How was Thanksgiving observed long ago?
How should it be observed now?
How shall we observe it this year?

Supplementary poem and stories:

"The First Thanksgiving Day," by Margaret Junkin Preston in The Elson Readers, Book V.

Three Thanksgiving stories in *Stories for Every Holiday,* by Carolyn S. Bailey.

LESSON 54—COMPOSITION

Read carefully the directions for this game.
Would you like to play it?
What articles do you need for playing it?
Learn to play the game well and then write the written exercise.

LESSON 55—REVIEW OF CHAPTER

See Manual suggestions for Lesson 18, page 17.

CHAPTER FOUR

Note: For mid-year classes, the material for this Chapter may be made more timely by substituting Lessons 135, 136, 137, 138, 139, 142, and 143 for Lessons 56, 57, 58, 60, and 68.

LESSON 56—LITERATURE

Teacher's Aim

To enjoy the poem with the children.
To help them see the pictures the poet has made.
To help them interpret the thought and spirit of the poem.
To aid them to recall individual experiences.
To point out characteristics of December.

Teacher's Preparation

Become familiar with the poem.
Prepare questions to guide the conversation.

The Lesson

While the teacher reads the poem aloud to the class, the children will note the pictures that they see. The selection is used to give a setting for the month's work and to bring to the pupils a picture of olden time Christmas celebrations—a picture they will get much better if the poem is read *to* them. At the close of the reading they will each describe one picture noted.

This is a subject that children will discuss with interest. They often wander from the main line of discussion and it remains for the teacher to bring them back to the topic in hand. The *manner* in which she does this is most important. Suppose a child wanders from the topic and talks of something wholly unrelated to it; she interrupts him by saying *"You were not asked to talk of that point"*; the result will be that this child will be slow to give her his thoughts again. A better plan is one that leaves the pupil in a comfortable state of mind; she would merely say, "Perhaps Sir Walter Scott did not think of that; does he mention it anywhere?" This will make return to the topic in hand easy and natural.

Supplementary stories and poems:

Many excellent Christmas stories and poems may be found in the book

entitled *''Little Folk's Christmas Stories and Plays,''* compiled by Ada M. Skinner.

''A Visit from St. Nicholas,'' by Clement C. Moore in The Elson Readers, Book V.

LESSON 57—COMPOSITION

Some children are ever ready to talk even though they have little to say. Such children try to make up for their meager thoughts by saying over again and again the same thing.

It is not fair to a child to allow him to go on repeating his statements, connecting them with ''and's'' and ''so's.'' Pupils in this grade are not too young to be *taught* to say what is in their minds *and then stop.* The fault is ours, if we do not teach them self-control. *''Know what you want to say and stop when you have said it,''* is a good slogan for a school to adopt. This is a lesson in which children will talk with much interest and freedom.

Supplementary stories and poems:

See books mentioned in Lesson 56.

LESSON 58—LITERATURE

Teacher's Aim

To train the power of observation.

To inspire children to talk freely.

Pupil's Preparation.

Read the story carefully and study the picture.

Prepare two questions not given in the book to ask your classmates.

The Lesson

Use the questions given under ''Study of Story.''

Who was Father Bernardo? Who was Mary?

What did Father Bernardo call his ''dumb daughter''?

What happened to his hut?

What kindness did Mary show him?

What blessing did Father Bernardo ask for Mary and the oak?

What became of the tree?

Tell the story of Raphael and Mary.

Written Exercise

Follow the directions given in the lesson.

LESSON 59—PLURALS IN *IES*

Review rules for forming plurals previously learned.
Learn the rule given in this lesson.
Follow the directions given in the lesson.

LESSON 60—COMPOSITION

Teacher's Preparation

Mark mistakes in the composition of Lesson 58.

Remember that corrections are for the purpose of aiding the pupil in his next composition.

The Lesson

Some pupil will read the subject of today's lesson.
For whom did you make a Christmas present?
What did you make?
Why did you make this particular thing?
Of what materials was it made?
How was it made?

Ask the children to follow the directions for the written exercise given in the text and then to copy their compositions of the previous lesson, correcting all mistakes.

Supplementary story:

"The Christmas Tree Club," by Carolyn S. Bailey in *Stories for Every Holiday.*

LESSON 61—ADDRESSING ENVELOPES (*REVIEW*)

Give a brief review of addressing envelopes, using the board.
Follow directions given in the book.

LESSON 62—THE BUSINESS LETTER (AN ORDER)

Follow the development of the lesson as given in the book.

Letter writing is an important phase of composition, and children should be trained to know how to go about the writing of a letter *confidently.* The *forms* should be so thoroughly established that errors may not be found in them. *Facility* in the use of these forms should be secured by patient drill. Make the letters *real and purposeful,* not artificial and perfunctory.

LESSON 63—THE BUSINESS LETTER—(AN APPLICATION)

Introduce the lesson with a review of letter writing.
What is a business letter?
How does it differ from a friendly letter?
What is the address of a letter?
The teacher will follow with the development given in the book.

LESSON 64—THE BUSINESS LETTER (*REVIEW*)

Teacher's Aim

To review letter writing.
To correct mistakes in a letter.

Teacher's Preparation

Mark the mistakes in the letters written in the previous lesson.

The Lesson

In letter writing so much depends on the arrangement, spacing, and appearance of the letter that the children should be inspired to give close attention to these details. The effect of many letters is lost by careless folding, uneven and clumsy creasing of the letter. The letter should be folded to fit the envelope and in a way to open easily. This is a teachable fact that children should practice.

LESSON 65—*GIVE, GAVE, GIVEN*

The forms of *give* appear among the six to eight verbs most commonly misused. Investigations show that common errors in verb forms include a small list of verbs; the task of overcoming this fault is, therefore, limited and possible. Instead of allowing your pupils to go on to the next grade, and to the next, with *give* at the head of the list of common errors, decide to eliminate it *now*. *Make war on errors in the use of the forms of give,* in season and out of season; secure the coöperation of the children; encourage them at all times to criticize one another, *always in the most friendly and sympathetic manner.*

Copy the following sentences on the board for additional drill in the use of the forms of *give*:

1. I gave the boy a book.
2. Give him a pencil, too.
3. The ball was given him yesterday.
4. The balls were given him yesterday.
5. He has given me his picture.

6. Mary said, "They had given me the ticket before I started."
7. They have given me permission to go home.

Follow the development given in the book and then ask the children to look at the sentences on the board.

Which expresses present time?

Which form of *give* is used in this sentence?

What time is expressed in sentence (1)?

Which form of *give* is used in this sentence?

Read sentences (3) and (4). Why do we use *was* in the one and *were* in the other?

Which form is used with *have, has,* and *had?*

Note: If you have a mid-year class, have pupils review the use of capitals in these sentences.

LESSON 66—COMPOSITION

Note: If you have a mid-year class, omit the word Christmas in the title of the composition.

Teacher's Aim

To give practice in describing processes.

To teach how to give directions for others to follow.

Teacher's Preparation

Provide paper, box, ribbon, and cord for class demonstration.

The Lesson

What are we to do today?

Who will put the present in the box?

If it will wrinkle, be careful how you fold it.

Put a card in the box, to show who sent it.

Wrap the box in tissue paper and tie it with ribbon or fancy cord.

Then wrap this in wrapping paper.

Tie with strong cord, knotting wherever two cords cross each other.

Suggestive wrappings:

1. Wrap the present in tissue paper.
   Place in box.
   Tie with cord or ribbon.
   Wrap in wrapping paper.
   Tie with strong cord.
2. Wrap the present in tissue paper.
   Tie with ribbon.
   Wrap in wrapping paper.
   Tie with cord.

LESSON 67—COMPOSITION

Note: If you have a mid-year class, change the title of the composition by omitting the word Christmas.

Teacher's Aim

To teach how to mail Christmas packages.
To stimulate free conversation about the subject.
To give practice in making directions for others to follow.

Teacher's Preparation

Secure a map of the postal zone districts.
Secure specimen insurance blanks for illustration.
Have some Red Cross stamps for illustration.
Copy on the board the postage rates for the various classes of mail, including Parcel Post and Special Delivery, and the most important directions and regulations for the use of the mails.

The Lesson

Our lesson today is about what?
Who will explain how to wrap a Christmas present?
Where should you write the address of the person for whom it is intended?
Where should you write your own address?
In the upper left hand corner write the name of the contents as, Mdse., Flowers, First Class, etc.

EXAMPLE:

Mdse.

MISS HELEN JONES
241 JOHN AVE.
CHICAGO, ILL.

From
Mary Black
Jamestown, N. D.

What is the difference in postage of sealed and unsealed packages?
Look at the postage rules on the board.
What do we mean by first-class matter?
What is the rate?

What is second-class matter?
What is the rate?
What is third-class matter?
Give the rate.
What is another name for fourth-class matter?
What is the rate?
What do we mean by "zones"?
By which *class* will the Christmas package be sent?
What change in *class* and *rate* would it make, if we sealed the package?
How do we insure packages?
Fill out a blank for insuring a package.
What is the rate for insuring a package?
What are Red Cross stamps?

LESSON 68—LITERATURE

The enjoyment of the poem with the children should be the chief aim in the reading and study of this selection. The emphasis of the poem is thrown upon the quiet and peace of Christmas, the real meaning of the celebration. Notice how the key words of the poem carry this idea: *tranquil, bland, musing, rest.*

Read Manual suggestions for memorizing in Lesson 2.

LESSON 69—REVIEW OF CHAPTER

See Manual suggestions for Lesson 18, page 17.

CHAPTER FIVE

Note: For mid-year classes, the material for this Chapter may be made more timely by substituting Lessons 154 and 156 for Lessons 70, 72, and 86.

LESSON 70—LITERATURE

Teacher's Aim

To enjoy the poem with the children.
To help them interpret its meaning.
To help them see the pictures the poet has made.
To aid them to recall individual experiences.
To show characteristics of January.

Teacher's Preparation

Familiarize yourself with the poem.
Think of examples of "the false" to be rung out.
Think of examples of "the true" to be rung in.

The Lesson

Use the questions in the lesson to develop the meaning of the poem; these will suggest others. Have pupils memorize one of the stanzas.

Read suggestions for memorizing in Manual, Lesson 2.

LESSON 71—*RING, RANG, RUNG*

Follow the directions given in the book.
For suggestions, see Lesson 9.

LESSON 72—LETTER WRITING

This lesson should impress upon the children the obligation that rests upon the recipient of a gift to write a prompt acknowledgement of the remembrance. It should also teach the need for a letter that is *polite* in the correct spelling of every word used; *polite* in its neatness and in the correctness of its letter form; *polite* in its correct use of capital letters, and in the neat folding of the paper to fit the envelope.

LESSON 73—LITERATURE

These questions will start conversation and guide the discussion:
How did primitive people measure time?
Describe a sun dial.
Why was it not a success?
How was the water clock made?
Describe the clepsydra.
How was a candle used to tell time?
Describe the hourglass.
Who made the first clock?
When and by whom was the first watch made?
Read to pupils Irving's story, "How the Dutch Measured Time," *Good English,* Book Three, page 160.

LESSON 74—LITERATURE

The questions in the lesson will suggest others. The children should be encouraged to prepare two questions to ask their classmates.

An interesting story to read to the children or to inspire them to read themselves is Frank R. Stockton's "The Clocks of Rondaine." It is an excellent plan to suggest stories related to those developed in the language lessons for pupils' home reading—books available at the library. Review in class stories read out of school, to stimulate further library reading.

LESSON 75—PICTURE STUDY

This lesson should call out some interesting personal incidents and lead to a good composition. The study of a picture cultivates the power of observation and the power to draw inferences from what is observed. Make sure that all children can read time from the clock.

LESSON 76—WHEN WORDS

Interest may be added to this lesson by dividing the class into two groups and keeping a score of the errors made by each "side" in the arrangement of the words in columns or in the sentences written.

LESSON 77—COMPOUND WORDS

Frequently used compound words are generally written without the hyphen, such as *grasshopper, something, gaslight, ourselves, afternoon,*

birthday, honeybee, railroad, lamplight, and *lifetime;* while *thirty-one, clear-cut, tree-tops,* etc., use the hyphen. Only by reference to the dictionary can pupils be certain of the use of the hyphen in compound words.

LESSON 78—LITERATURE

Teacher's Aim

Read Manual suggestions for Lesson 2.

Teacher's Preparation

Secure samples of coal.
Collect pictures of miners and mines.

The Lesson

What do we get from mines?
Describe the inside of a mine.
What inventions have made the miner's work easier?
What makes the miner's work dangerous?
Retell the story.
Examine the different kinds of coal.
Can you tell what makes the difference?

Written Exercise

Make an outline and write a story about "A Lump of Coal."
Suggestive outline:

(a) Where it was.
(b) How mined.
(c) Where taken.
(d) What became of it.

LESSON 79—COMPOSITION

Teacher's Aim

To cultivate free self-expression.
To establish correct grammatical forms.
To share individual experiences.
To gain knowledge of fuels.

The Lesson

How many kinds of fuel do you know?
Where is each obtained?
How is it obtained?
Find out the cost of each.
Which kind do you use at home? Why?

LESSON 80—BIOGRAPHY

This is a story of whose life?
Write the name on the board.
Write it again, using an initial for the middle name.
How did you punctuate it?
Write the name, using initials for the given and for the middle name.
How did you punctuate it?
Read the story thoughtfully.
Account for the use of the capital letters used in this story.
Follow the directions given in the lesson for written work.

LESSON 81—BIOGRAPHY AND AUTOBIOGRAPHY

The development given in the lesson will serve as a guide.

The following list of topics may be helpful in suggesting others equally good, or better:

(a) My parents.
(b) My birthplace.
(c) My brothers and sisters.
(d) My schooling.
(e) Incidents in my life.

LESSON 82—LITERATURE

Make sure of vocabulary growth in every lesson in literature; also, that the children have *content for* all expressions found in the selection. Ask children to give the meaning of all inverted sentences in the poem, such as "Around him came, with bow and brand," etc. Use the material given in the lesson.

LESSON 83—AUTOBIOGRAPHY (*REVIEW*)

Teacher's Aim

To revise the autobiography written in Lesson 81, correcting mistakes.

Teacher's Preparation

Mark the mistakes in the compositions of Lesson 81.
Use individual mistakes for gains in class progress.

The Lesson

The children will rewrite their autobiographies, correcting mistakes marked by the teacher or by pupils. See Manual suggestions for Lessons

14 and 19. In all written work, establish the habit of pupil-examination *before* the composition is handed to you.

LESSON 84—COMPOSITION

Ask pupils which book they like best.
Each pupil will write the name of his preference on the board.
Tell where you used capital letters and why you used them.
Tell the story briefly. Why do you like it?

LESSON 85—COMPOSITION

Teacher's Aim

To review the writing of titles of books.

The Lesson

Pupils may write on the board a list of books each has read.
Each pupil will give reasons for his use of capital letters.
Each pupil will tell briefly what each book in his list is about.

LESSON 86—PICTURE STUDY

Refer to Manual for suggestions for Lesson 1.

LESSON 87—HALF-YEARLY SUMMARY

Review each point thoroughly, giving extra drill on those needing it.
Use the blackboard freely, by placing many examples on it.
See Manual suggestions for Lesson 18, page 17.

CHAPTER SIX

Note: For mid-year classes, the material for this Chapter may be made more timely by substituting Lesson 1 for Lesson 102.

LESSON 88—LITERATURE

Teacher's Aim

To enjoy the poem with the children.
To help them appreciate the thought of the poem.
To induce them to talk freely about it.
To aid them to recall individual experiences.
To show characteristics of winter.

Teacher's Preparation

Be familiar with the poem.
Be prepared to ask questions to stimulate thought.
Be prepared to explain the meaning of all passages.

The Lesson

Use the questions given in the lesson and any others that pupils may offer. Children should be encouraged to ask questions of each other and to answer them.

Read the Manual suggestions for memorizing given in Lesson 2.

Note: If you have a mid-year class, drill in this lesson on words of address and the punctuation used with them; also give a brief review of the Half-Yearly Summary.

LESSON 89—LITERATURE

Variety in the conduct of language lessons is most important. Don't be monotonous and prosy; change the manner of approach to the lessons; invent ways of giving new interest to the lessons; devise schemes for securing the *active attention* of all the children all the time.

One device that may often be applied helpfully is the division of the class into groups, each group having a specific task to claim its undivided attention. These "sides" may be treated to rivalry by keeping a score of errors made for each "side." The aim is to keep all children in the class thinking as closely as the one who is reciting is forced to think.

LESSON 90—*GO, WENT, GONE*

For suggestions see the Manual for Lesson 9.

Corrective work should receive unremitting attention. Select one or two common errors prevalent in your class and stress the correct forms until the right habit is established; then, take up another error and follow up this fault in the same manner. Only in this way can any effective work be done in overcoming faulty English.

But in all corrective work, the coöperation of the pupil must be secured. He must *want* to speak with correctness, if your efforts are to be successful in improving his speech. Your duty lies in the direction of stimulating his *ambition* and creating the *desire* to talk and write well. You will succeed best if you quietly give the correct form every time he uses the incorrect one; he will repeat the correct expression without interrupting his train of thought. Soon he will anticipate you, making the correction himself before you have had time to say the correct word.

A high standard of correct expression in the language exercise and a low standard in all other studies will not bring permanent improvement. The same careful attention that prevails in conversation in the English lesson must be given in other lessons, on the playground, and elsewhere. Children should correct each other in conversation, *alway in friendliness and in a spirit of helpfulness.*

LESSON 91—INDIRECT QUOTATIONS

The changes in word forms necessary in making direct quotations into indirect quotations are confusing to many children. The exercise has much in it that is *constructive* and it gives training in the flexibility of expression.

A brief review of quotation marks at the board makes a good introduction to this lesson. You will know whether your pupils will be helped by such preparatory drill exercise.

LESSON 92—DIVIDED QUOTATIONS

The Lesson

Copy these quotations on the board, omitting the punctuation marks:

"What is your name?" asked the king.

"I am August Strehla. My father is Karl Strehla. We live in Hall, and Hirschvogel has been ours so long," said August.

"And have you truly traveled inside this stove all the way from Tyrol?"

"Yes," said August.

"Who bought the stove of your father?" asked the king.

"Some traders," said August.

"What sum did they pay your father, do you know?" asked the king.

"Two hundred florins," said August. "It was so much money, and he is so poor, and there are so many of us."

"You will give to this boy's father the two thousand gold ducats that you received, less the two hundred florins that you paid him," said the king to the dealers. "You are great rogues. Be thankful you are not more greatly punished."

After giving the work in the book, have the children read the sentences on the board and tell where to put the punctuation marks.

LESSON 93—COMPOSITION

Teacher's Aim

To cultivate free self-expression.
To establish correct grammatical forms.
To share experiences.
To give knowledge of foods.

The Lesson

These questions will start conversation:
How many kinds of food are there?
What is the difference between them?
Where does each come from?
What time of year is each eaten in greater quantity?
Tell how these foods are prepared for use.

Written Exercise

Follow the directions given in the lesson.

Reference book:

How We Are Fed, by J. A. Carpenter.

LESSON 94—COMPOSITION

Read Manual suggestions for Lesson 3.

This lesson should help the children to gain an organized knowledge of the stock carried in a grocery store, such as vegetables, canned goods, fruits, sugar, coffee, etc. Only a rough classification need be attempted.

LESSON 95—DRAMATIZATION

This lesson may be made a class exercise or it may be made a lesson in which each individual writes the dramatization. Adopt whichever plan

promises most profit to your pupils, in view of their ability in composition. Have the dramatization read to the class when it is finished.

LESSON 96—HOW TO KEEP WELL

Have the Pledge studied carefully. Explain each part and show the effect upon the body.

LESSON 97—COMPOSITION

Read the program carefully with the pupils.

Allow the pupils to discuss each point.

Some home conditions may be discovered that will aid the teacher in dealing with special cases.

LESSON 98—COMPOSITION

Teacher's Aim

Read Manual suggestions for Lessons 19 and 93.

The Lesson

Pupils will open their books at Lesson 98.

What is the subject of the lesson? Who will read the list of topics to be discussed?

Some pupil will tell all he can about (a); others will add to his account of the appearance of cows. While talking about topic (a), pupils will not touch upon (b), (c), and (d). In this way the children learn to stick to a topic under discussion.

Read Manual suggestions for Lessons 2 and 3.

LESSON 99—COMPOSITION

The importance of oral language as a preparation for written expression cannot be emphasized too strongly. In the oral lesson pupils organize their thoughts on a subject and express these thoughts in definite language. This organizing of one's thoughts, *formulating them in words,* is composing.

The written lesson offers an opportunity for the pupil to refine and improve his oral composition. The written composition is more tangible and may be made more exact than the oral. But this refinement is done at the expense of spontaneity and imaginative features. The written composition has fewer pictures in it; it is more matter-of-fact. But the oral composing is the one we all use most; and when we improve oral speech we also make gains in written expression.

These and other questions that occur to the children will guide the discussion:

What is a milkman?

How does he deliver milk? Make the description plain, following each step in the day's experience.

What is the price of milk?

LESSON 100—PICTURE STUDY

Read Manual suggestions for Lessons 10, 17, 32.

Use the questions given in the lesson.

LESSON 101—BIOGRAPHY

Teacher's Aim

Read Manual suggestions for Lesson 80.

Teacher's Preparation

Make a collection of Millet's pictures for use in class.

The Lesson

Make sure that the children have *content* for all the words found in the lesson; particular attention should be given such a word as "peasant," the meaning of which differs from that common in this country. The following questions will aid in guiding the conversation:

What is a biography?

Whose biography is this?

Where did Millet live?

Describe the town.

Describe the Millet family.

What opportunity did Millet have to attend school?

In what was he most interested?

How did he happen to paint peasant life?

How many of Millet's pictures do you know?

Which ones do you like best?

Read the story again.

Retell it.

LESSON 102—LITERATURE

Read the suggestion in the Manual for Lesson 2.

Help the children to enjoy this fine patriotic poem, so full of action

and stirring sentiment. Help them to translate its lines into concrete meaning.

Supplementary stories and poems:

See six selections in The Elson Readers, Book V, pages 98-112.

LESSON 103—REVIEW OF CHAPTER

See Manual suggestions for Lesson 18, page 17.

CHAPTER SEVEN

Note: For mid-year classes, the material for this Chapter may be made more timely by omitting Lesson 104.

LESSON 104—LITERATURE

Teacher's Aim

To enjoy the poem with the children.
To help them see the pictures the poet has made.
To enable them to recall individual experiences.
To encourage them to talk freely about the poem.

Teacher's Preparation

Be familiar with the poem.
Prepare questions to develop the thought of the poem.
Be prepared to make plain the meaning of all passages.

The Lesson

Ask the children to point out the comparison given in the poem. With what is March compared? In what particular is there a likeness between March and a riot? Why is February said to be quiet? What do you learn about March from the poem?

Read Manual suggestions for Lesson 2.

Note: If you have a mid-year class, and you study this lesson in season, omit the plural of *lily*.

LESSON 105—COMPOSITION

Teacher's Aim

To cultivate free self-expression.
To establish correct grammatical forms.
To share experiences.
To enlarge the children's knowledge of lighting.

The Lesson

How many kinds of lighting are there?
Name the natural kinds.
Name the artificial kinds.

Mention the uses of each.
What dangers are there in the use of artificial lighting?
Follow the outline given in the lesson.

LESSON 106—COMPOSITION

A few questions will guide the discussion:
What make this room so light?
When does the sun *seem* to rise?
How does the sky look at sunrise?
Where does the shadow fall into this room at nine? At ten-thirty? At twelve? At one? At three-thirty?
When does the sun *seem* to set?
How does the sky look at sunset?
Does the sun always rise at the same time?
Does it always set at the same time?
When does it rise the earlier, in summer or in winter?
When does it set the earlier?
The uses of the sun are:

(a) To give light and heat.
(b) To dry roads and clothes.
(c) To aid growth of vegetation.
(d) To aid in telling time.

Supplementary poems:
"Morning," by Robert Browning; "Night," by William Blake.
"The Night Has a Thousand Eyes," by Francis Bourdillon; "Today," by Thomas Carlyle, both in The Elson Readers, Book V.
Reference reading:
"Balder," Cooke's *Nature Myths.*
"The Wind and the Sun," *Æsop's Fables.*
"The Sunbeam," in *The Child's World,* by Emilie Poulsson.

LESSON 107—LITERATURE

These questions will start the conversation:
Who was Apollo? Where did he live?
What did he do every morning?
Who went with him? What was the work of each?
What did Apollo do every evening?
Note: If you have a mid-year class, drill on the plural of *sky, party,* etc.

LESSON 108—PICTURE STUDY

Teacher's Aim

To cultivate the power of observation.
To develop free self-expression.

Teacher's Preparation

Be familiar with the story of the picture.

The Lesson

Use the questions given in the lesson to develop the story of the picture and to guide the conversation. Have the children ask each other the questions and give the answers.

The oral discussion will serve as a *preparation* for the written composition. Use it to anticipate and avoid common errors in the written work. If your pupils are below the standard rate of writing, give special drill exercise, to develop speed in writing.

LESSON 109—THE USE OF THE DICTIONARY

Teacher's Preparation

Follow the development given in the book. Then for additional drill use the following words:

Achilles	Narcissus	Vulcan	Arachne
Jupiter	Mercury	Minerva	Clytie

LESSON 110—BIOGRAPHY

Whose biography do we study today?
When was he born?
How did he get his education?
When did he publish "The Grand Trunk Herald"?
Tell about his work in telegraphy.
What has he invented?

Every lesson in the study of literature should be a pleasant hour for all the children; all should contribute to the conversation; interest and progress are impossible without participation; the child does not fully enjoy a lesson to which he does not make a contribution. Strive to secure the active participation of the timid, the slow, and the neglected.

LESSON 111—LITERATURE

Read Manual suggestions for Lessons 2 and 4.

W. Larry Chittenden is the best-known poet of ranching life in the Southwest. If the pupils can be made to enter into the joyous swing of this

poem, the reading of the stanzas will be a real pleasure to all. Stress should be thrown upon the spirit of freedom from crowds and everyday occupations the poem carries and its enthusiasm for the uncontrolled life of the open prairies. Note how all the figures of speech bring out this mood: the steeds are *untamed,* racing *with the whistling wind, like a flash of light, whirling as swiftly as a shooting star.* It is all the language of motion. The meter of the poem corresponds perfectly with the language and spirit; it gallops along at a boisterous, hilarious gait.

Contrast with the mood of "The Ranchman's Ride" the serenity of the poem in Lesson 68.

LESSON 112—COMPOSITION

These questions will start conversation:
What is a river?
From what source does a river start?
What are the uses of a river?

(a) For water power.
(b) To drain the land.
(c) For transportation.
(d) For pleasure.

LESSON 113—PICTURE STUDY

These questions will start the conversation:
What is the title of the picture?
What do you see in the picture?
Where do you think the boy has been?
To whom do you think he is talking
What do you think he is telling them?

If a class composition will be more helpful to your pupils than individual composing, use the blackboard to build a composition. With the help of the children, write the best sentences suggested. Frequent exercises of this kind will be helpful, particularly to the less efficient; for these children profit by the thoughts of the more alert minded. However, too extended use of the class composition and too limited use of the individual composition will lead to *dependence* rather than *independence* in composing.

LESSON 114—LITERATURE

These questions will start conversation:
Who was Grace Darling?
What happened one night?
What did she do the next day?
Use the questions given in the lesson.

This lesson should leave the impress of *courage* and *service* to others as guiding principles in life. Find concrete ways in which courage and the spirit of service may add to the pleasure and welfare of your school. Allow the children to suggest ways in which a larger use of these qualities may be helpful to all.

LESSON 115—COMPOSITION

These questions will start conversation:
What do we mean by "Life in the Water"?
How many kinds do you know?
Where is each kind found?
Of what use is each?

Some pictures of coast fishing towns and of different kinds of fish will be helpful equipment for teaching this lesson.

Do your pupils still use long, "stringy" sentences connected by "and's" and "so's"? If so, insist on the use of shorter sentences. Place on the board some of the worst types of the "stringy" sentence to show how impossible such sentences are. Do this *at the time* they are used by the pupil. If your pupils are to talk well, they must use clear-cut sentences; sentences that say something; sentences that say *exactly* what is in the mind of the speaker.

LESSON 116—COMPOSITION

What is the subject of our lesson today?
How many topics are there? Read them.
We will talk about topic (a) first; then about (b), etc.

The opening sentence in the discussion of a topic is most important, in both oral and written expression. Careful attention to this detail will make pupils thoughtful of how they begin their compositions.

The first requirement is to *know what you want to say;* then to say it *to someone.* To have *something to say*—and *someone to say it to* is to have the requisites for good composition. This means that if children are to become good talkers and writers they must have *ideas—something to say*—and they must have *an audience—someone to say it to.* Moreover, it must be an *attentive* audience, *sympathetic listeners* who *want* to hear.

Every composition—oral and written—must, therefore, be spoken *to* someone or written *to* someone. Make such distribution of the *time* of the language lesson as will allow the compositions to be read to the class. This reading should not be a perfunctory exercise, but it should claim the attention of every member of the class. This can best be accom-

plished by assigning specific things for individuals or groups to watch for while the reading is in progress.

LESSON 117—*SWIM, SWAM, SWUM*

Read the Manual suggestions for Lessons 9 and 65.

Decide *now* that all your teaching ability and skill shall be tested by your removing the common errors in the use of the few verb forms—of which *swim* is one—that go to make up the large list of errors of speech of your pupils. No other phase of language work is more important than this type of corrective work.

To insure attention divide the class into two groups. One group may write sentences at the board under the teacher's direction. When the pupils at the board have written their sentences, allow a few minutes for *silent* study of them. At the expiration of this time, any pupil of the second group who sees an error in a sentence should arise. The pupil named by the teacher will go to the board and point out the mistake. If the pupil whose work is challenged cannot justify his sentence, the other pupil makes the correction and his "side" is given a score. If the critic does not sustain his criticism, one score is given the opposite "side." Either pupil may appeal to the class, and finally to the teacher, if necessary. The "side" having the greater number of scores wins the contest.

LESSON 118—REVIEW OF CHAPTER

See Manual suggestions for Lesson 18, page 17.

CHAPTER EIGHT

Note: For mid-year classes, the material for this Chapter may be made more timely by substituting Lessons 38, 41, and 53 for Lessons 119, 120, 125, 128, and 130.

LESSON 119—LITERATURE

Teacher's Aim

To enjoy the poem with the children.
To help them see the pictures the poet has made.
To help them recall individual experiences.
To encourage them to talk freely about the poem.
To show the awakening of spring.

Teacher's Preparation

Study the poem, particularly the figures of speech.
Prepare questions to develop the thought of the poem.
Be prepared to make plain the meaning of all passages.

The Lesson

Why are the violets no longer hidden?
How do "fairy bells chime in the air"?
Use the questions given in the lesson.
Read Manual suggestions for memorizing, Lesson 2.
Note: If you have a mid-year class, and you study this lesson in season, drill on contractions.

LESSON 120—COMPOSITION

The following suggestions for (1) may be helpful:

(a) Trees.
(b) Seeds.
(c) Flowers.
(d) Birds.
(e) Insects.
(f) Animals.

Supplementary poems:

"Spring," Celia Thaxter.
"The Voice of Spring," Felicia Hemans, in The Elson Readers, Book VI.

LESSON 121—LETTER WRITING

Make this letter as real and personal as possible. Has some pupil had a similar experience to that which the subject of the letter presupposes? If so, make this the basis of the letter. If a change to other object than a dog or a cat will favor an intimate and personal letter, by all means make the change. Only children that are strongly imaginative can escape the *perfunctory* in writing letters that do not make a *personal appeal* to them.

LESSON 122—PICTURE STUDY

Read Manual suggestions for Lessons 10, 17, 32.

Follow the directions given in the lesson.

LESSON 123—HOMONYMS

Follow the directions given in the lesson. Among the common errors made by children, the words included in the list given in this lesson *invariably appear.* If you establish the correct use of these words by your pupils, you will do what is clearly possible for you to achieve, but it is what most fifth grade teachers *do not accomplish.*

Perhaps the reason for this failure of many schools may be found in the feeling teachers have that *there is so much to be done, so many mistakes to be overcome.* This feeling leads teachers to scatter their energy; they fail to *concentrate* on a few things, and to stress these few common errors, with *unremitting* watchfulness, in season and out of season. Don't attack too many things at a time; don't fail to give frequent drills and follow up work in an effort to *establish* what is undertaken. If teachers of English make effective *a few things* in the current speech of their pupils they will do more good for them than by an attempt to teach many things. Make war on errors in the use of these homonyms.

LESSON 124—WRITING DATES: KEEPING A DIARY

Use the development given in the lesson.

Dictate the following to the children at the board:

1. Tuesday, June 14, 1916
2. Saturday, Feb. 15, 1919
3. Wednesday, Sept. 29, 1840
4. Friday, July 7, 1850

Correct the work as in the previous list. Read Manual suggestions for Lesson 117.

Written Exercise

Follow the directions given in the lesson.

LESSON 125—LITERATURE

This lesson includes expressions that children should be asked to translate into words of their own. Some of these are: "needle of my nature"; "goblet after goblet of young sunshine"; "the old nurse"; "trice"; "cranny"; "emerald loveliness." Follow the directions given in the lesson for the written work.

Read Manual suggestions for Lessons 2 and 4.

Note: If you have a mid-year class, and study this lesson in season, omit the question relating to compound words.

LESSON 126—COMPOSITION

Teacher's Aim

Read again Manual suggestions for Lesson 119.

Teacher's Preparation

Study your surroundings with a view to aid pupils in suggesting ways of improving them.

The Lesson

Read the subject of our lesson.

What does it mean?

Read the first topic.

Can you explain it?

Mention the things that should be done to make our surroundings more beautiful. I will write them on the board.

How many have we?

How many of these things can you do?

Erase the work on the board.

Pupils will follow the directions for written work given in the lesson.

Have pupils keep this written exercise in their notebooks for use in Lesson 146.

Example of pupil's composition:

HOW I CAN IMPROVE MY BACKYARD

In my school creed I promised that I would make ——— a "clean, beautiful, and healthy city." That is what I am going to try to do this spring.

First I will rake up all the sticks, chips, rubbish, and leaves. Then I will put all tin cans in a box to be carried away. I will try to get some bushes or vines to plant. This will be the "best service I can render to my school, to my city, to my state, and to my country."

LESSON 127—PRESENT, PAST: *FLY, SING, EAT, BLOW*

This lesson presents a group of verbs, the correct use of which many children never acquire. They appear again and again in the list of common errors of teachers *in all grades.* If little else is accomplished by your pupils during this year other than to establish the correct use of this group of verbs, they will have done what most pupils fail to do not alone in *one* year, but *in all the school years.* Why not abolish these verbs from the list of errors that your pupils make?

Follow the directions given in the lesson.

For suggestions, refer to Lessons 9, 65, and 117 in the Manual.

LESSON 128—COMPOSITION

Do you remember when we last talked about the birds?
When was it?
Which birds have remained all winter?
Which ones have returned?
Which have not returned?
Which birds do you know?
How do you recognize them?
Which songs do you recognize?
Write three lists of birds, using (a), (b), (c).

Supplementary poems:

"Birds in Summer," Mary Howitt.

"Sing On, Blithe Bird," William Motherwell, in The Elson Readers, Book V.

LESSON 129—COMPOSITION

Think of some bird you know.
Describe it according to these topics:

(a) Description.
(b) Nesting time.
(c) Nests.
(d) Eggs.
(e) Young birds.
(f) Food.
(g) Migration.

You may make a guessing game of this if you wish, by describing the bird and allowing someone to guess it.

Follow directions for written work given in the lesson.

Supplementary poems and stories:

"The Brown Thrush," by Lucy Larcom, in The Elson Readers, Book V.

"How the Birds Learned to Build Nests," by James Baldwin, in the *Emerald Story Book,* by Ada M. and Eleanor Skinner.

LESSON 130—LITERATURE

The very delightful lessons contained in this charming story should make an impression on all the children. City children have difficulty in appreciating things of nature that belong almost exclusively to the country and the woods. Yet we should do everything possible to make up for this great loss by giving as much *reality* as possible to studies such as "The Birds and I." Follow the directions given in the lesson.

Note: If you have a mid-year class, and you study this lesson in season, be careful to drill on the forms of *do;* also give the topic of each paragraph.

LESSON 131—COMPOSITION

Read again Manual suggestions for Lessons 3, 16, and 19.

Follow the directions given in the lesson.

LESSON 132—PICTURE STUDY

Read Manual suggestions for Lesson 1. Follow directions given in the lesson, and use the pictures to teach paragraphing and outlining.

Read to pupils the poem, "Darius Green and His Flying Machine," found in The Elson Readers, Book V, after they have interpreted the pictures.

LESSON 133—COMPOSITION

Read again Manual suggestions for Lessons 3 and 16.

Follow the directions given in the lesson.

LESSON 134—REVIEW OF CHAPTER

See Manual suggestions for Lesson 18, page 17.

CHAPTER NINE

Note: For mid-year classes, the material for this Chapter may be made more timely by substituting Lessons 56, 57, 58, 60, and 68 for Lessons 135, 136, 137, 138, 139, 142, and 143.

LESSON 135—LITERATURE

Teacher's Aim

To enjoy the poem with the children.
To inspire them to talk freely about the poem.
To help them recall individual experiences.
To show the awakening of spring.

Teacher's Preparation

Be prepared to ask questions to develop the thought of the poem.
Be prepared to make plain the meaning of all passages.
Be prepared to tell about the author and her island home.

The Lesson

Follow the directions given in the lesson.

Supplementary stories and poems:

"Birds in Spring," by Margaret J. Preston.

"The Spring-Maiden and the Frost Giants," in the *Emerald Story Book,* by Ada M. and Eleanor Skinner.

LESSON 136—COMPOSITION

How many of you have ever had a garden?
How many would like to have one?
Ask your father if you can have a small piece of ground for a garden.
Perhaps you have a school garden.
Follow the development given in the lesson.

LESSON 137—COMPOSITION

You made your garden plans yesterday.
Now, how will you prepare the soil for planting? Describe each step.
What fertilizer is best for your ground?
Follow the directions given in the lesson.

LESSON 138—LETTER WRITING

Follow the directions given in the lesson.

Place on the board the names and addresses of two or three seed companies widely known.

LESSON 139—COMPOSITION

A catalogue of seeds will be helpful equipment for this lesson.

Ask pupils to place their garden plans before them.

A few questions will start the conversation:

What seeds will you choose for your garden?

What will you plant near the fence?

What will grow near walks or paths?

Tell how you will plant your seeds.

On the diagram of your garden, show where you will plant the different kinds of seeds.

LESSON 140—LITERATURE

Have the children change the inverted sentences in this poem to natural sentences, in order to make sure they have the meaning.

Concrete the likeness between nature and human nature as shown in various actions and reactions in life.

Read Manual suggestions for Lessons 2 and 3.

Note: If you have a mid-year class, drill in this lesson on the forms of the verb *spring*.

Supplementary poem:

"The Gladness of Nature," by William Cullen Bryant, in The Elson Readers, Book V.

LESSON 141—*BLOOM: SOW: SPRING: BRING*

Follow the directions given in the lesson.

Then write .the following words on the board:

Hold, held; write, wrote, written; begin, began, begun; fall, fell, fallen; go, went, gone; shine, shone; take, took, taken.

Arrange these words in columns.

Investigations show that one-fourth of the grammatical errors made by children are due to confusion of the past tense and the past participle, and that these mistakes occur in a small number of verbs. *Here is the place to lay stress.*

LESSON 142—RULES FOR GARDENING

Read the rules under preparation (a).
Compare your preparation with these rules.
Read (b).
Why is it necessary to follow directions?
Read (c).
Have you followed all these rules?
How should plants be thinned?
How many of these directions have you followed?
How many will you follow?
Would you omit any of them?
Would you add any others?
Copy these rules in your notebook.

Examples of pupils' compositions:

TRANSPLANTING.

When I transplant, I first set the box outside a day or so to harden the plants for outdoor temperature. A few hours before transplanting, I water the plants thoroughly so that the earth from the box will stick to the roots.

If I break the root system when I remove the plant from the box, I trim off some of the large leaves so that too much moisture will not pass off from the plants. I make a hole deeper and wider than the plant in order to give the plant more room from which to get its moisture. Next I place the roots in the hole and pack the soil firmly around the plant. Then I put some dry earth around each plant to hold the moisture. If the soil is dry I pour about a pint of water into each hole before putting in the plant.

The best time to transplant is on a cloudy day or in the evening when the sun is not hot. To protect the plants from too hot sunshine and strong winds, I cover them for a few days with small V-shaped tents made out of paper.

SIMPLE IRRIGATION PLANS.

A very simple but satisfactory way of watering your garden is the following.

Take several empty tomato cans and perforate holes in the bottom and sides so that the water may run through freely. Sink these cans in the ground several feet apart. Fill the cans with water once a day.

This method of watering your garden is better than using the hose or watering can, for the water sinks into the ground and comes up in the natural way as capillary water.

LESSON 143—LITERATURE

Make sure that the children have *content* for every word found in the story.

Have pupils give other words that may be used instead of: "redundant"; "thriving"; "disgusted."

Leave plenty of time for the writing of the paragraph and for the children to read their compositions to the class.

LESSON 144—LITERATURE

This is such a beautiful poem that the children should memorize at least one stanza of it—the stanza each likes best.

Read Manual suggestions for memorizing, Lesson 2.

LESSON 145—*IN* AND *INTO*

Teacher's Preparation

Write these sentences on the board:

1. Mary is —— the house.
2. Jane just went —— the house.
3. She put the milk —— the ice box.
4. The watermelon is —— there too.
5. Then Jane went —— the parlor.
6. She put the pen —— the desk.

The Lesson

Follow the directions given in the lesson.

Then ask pupils to fill blanks in sentences on the board.

Divide the class into two groups and keep a score of the mistakes made by each "side." See Manual suggestions for Lessons 14 and 117.

LESSON 146—COMPOSITION

Look at your written exercise for Lesson 126.

How many things have you on your list?

How many of these have you done?

How many are there yet to do on the school grounds?

Describe the school grounds.

What trees are needed?

What shrubs would you like to see there?

Where would you place flowers?

Draw a plan of your school grounds showing where you have trees, shrubs, vines, and flowers. Show where you would plant others.

LESSON 147—LITERATURE

Read suggestions in Manual for Lessons 2, 3, and 4.
Follow the directions given in the lesson.

LESSON 148—SUMMARIZING DIARIES

The importance of keeping diaries may well be emphasized. The school should train children in a way to set them free in the use of language for a variety of purposes; they should know how to go about the expression of their thoughts for memoranda as well as in the more formal types of composition. Encourage the habit of keeping diaries for specific purposes, as, for signs of spring; signs of winter; Christmas incidents; rainy days in any given month; sunny days; etc.

These diaries may be written on the board, and each pupil allowed to correct his errors as they are pointed out by members of the class. Interest and some rivalry may be added to the exercise, if you divide the class into two equal groups and compare the total scores of the two "sides." These group exercises—socialized recitations—in corrective work will help each pupil to find his own errors by making him more keenly observing and more sensitive to error. See Manual suggestions for Lesson 14.

LESSON 149—REVIEW OF CHAPTER

See Manual suggestions for Lesson 18, page 17.

CHAPTER TEN

Note: For mid-year classes, the material for this Chapter may be made more timely by substituting Lessons 70, 72, and 86 for Lessons 154 and 156.

LESSON 150—LITERATURE

Teacher's Aim

To help the children appreciate the happiness of Pippa.
To induce them to talk freely about the story.
To help them recall individual experiences.
To show characteristics of June.

Teacher's Preparation

Be prepared to ask questions to develop the thought of the story.
Be prepared to make plain all passages found in the story.

The Lesson

Pippa should teach the children the value of a happy disposition.
Have pupils memorize in class Pippa's song.

LESSON 151—*RUN, RAN, RUN*

Follow the directions given in the lesson.
For suggestions see the Manual, Lessons 9, 65, and 90.

LESSON 152—LITERATURE

What was the Grasshopper doing? The Ant?
What was the conversation between the Ant and the Grasshopper about?
What happened when winter came?
Follow with the directions given in the lesson.

LESSON 153—COMPOSITION

Teacher's Aim

To cultivate freedom of expression.
To establish correct grammatical forms.
To share experiences.

Teacher's Preparation

Be prepared to tell children interesting things about the grasshopper.
Be prepared to ask questions to stimulate discussion.

The Lesson

What is the subject of our lesson today?
How many topics are there? Read them.
How many never saw a grasshopper?
Tell all you can about the grasshopper, using these topics:
(a) Description. (b) Home. (c) Food. (d) Characteristics. (e) Enemies.
Write three paragraphs about the grasshopper.

LESSON 154—LITERATURE

Teacher's Aim

To help pupils see the pictures the poet has made.
To inspire them to talk freely about the poem.
To show the value of out-of-door life.

The Lesson

Follow the directions given in the lesson.
Develop the meaning of all passages not understood by the children.
Work out the meaning of the phrases listed.
For seat work, children will memorize the second stanza of the poem.

LESSON 155—COMPOSITION

The following subjects may suggest others to the children:
1. A Camping Trip.
2. My Friends in the Woods.
3. A Hunting Trip.
4. A Fishing Trip.

After the pupil has chosen his subject, he will make an outline.

LESSON 156—RULES FOR GARDENING

Tell me all the rules that you remember.
Read carefully the rules given in this lesson. Copy them in your notebook.
Be careful to use capitals and punctuation marks correctly.

LESSON 157—LETTER WRITING

Write a letter applying for a position for six weeks of your vacation.
If you wish to use the letter, your teacher will help you correct any mistakes you may have made in it.

Note: If you have a mid-year class, change this letter to a more suitable topic, e. g., applying for a position on Saturdays.

The "General Summary" offers excellent opportunity for a systematic review. Several days or even weeks might be spent profitably on it.

If your pupils express themselves clearly, in sentences that are complete and free from glaring grammatical errors, they have made gratifying progress. If they can *arrange* their thoughts with some regard for *sequence* they are to be encouraged. Can they spell the *common everyday words* that they use over and over? Can they write and mail a simple friendly or business letter, using with *unfailing certainty* the correct *forms?* Do they use capital letters at the beginning of every sentence, and a period, a question mark, or an exclamation mark at the close? Do they use a capital letter in writing proper nouns and proper adjectives? Can they criticize their own papers and those of other children helpfully? Can they use, with reasonable correctness, the technical facts treated? The answers to these questions will help you to estimate the work of your pupils in English during the year.

LESSONS 158, 159, 160

See Manual suggestions for Lesson 18, page 17.

With the average class, three lessons should be enough for this review, but take as many lessons as are necessary to fix these points in the pupils' minds.

Use your blackboard freely both for the pupils' work and for examples illustrating each point.

PART TWO—FIFTH GRADE*

CHAPTER ONE

Note: For mid-year classes, the material for this Chapter may be made more timely by substituting Lessons 93 and 94 for Lesson 18.

The definite lesson unit of this book lends itself to flexibility, to variations and adjustments to suit conditions. Not only may individual lessons or groups of lessons be shifted to make the material more timely, but local subjects for composition may be substituted for any suggested in the text. Moreover, two or more days may be spent on a given lesson, or a lesson may be omitted, when necessary to secure the best results. Pupils should not be unduly urged or retarded in their progress merely for the sake of following the Chapter organization. The brief review of the General Summary for Fourth Grade (see pp. 152-154) should be made.

LESSON 1—LITERATURE

Every choice prose selection should be an inspiration to the children and an incentive to the use of better language. Every oral lesson is an opportunity for them to practice what is taught in the English lesson.

Induce the child to talk with confidence and freedom about what he has read, for it is only when he expresses himself without restraint that we can discern his faults and note his progress. To make this possible we must win the children's confidence.

The questions under "Study of the Story" should not be asked or answered in a mechanical way. They are to serve as helps in the discussion of the story. Many other questions will occur to teacher and pupil.

Receive gladly every attempt that a pupil makes to express himself and encourage him to do better next time. Induce every child to take part in the discussion.

Read Manual suggestions for Lessons 2 and 4, Part I.

Encourage pupils to enlarge their vocabulary by using some of the new words of the story in conversation.

Have the children select all descriptive words in paragraph three.

Discuss briefly with the class "Jupiter and Juno."

* For Introduction, see pages 5 and 6.

Jupiter (Zeus) was the king of all the gods and men and presided at the councils of the gods on Mount Olympus.

Juno, wife of Jupiter, was queen of the heavens.

LESSON 2—CONVERSATION

Each month and season has many suggestions to offer. Summer not only interests us in the flowers, birds, and blue sky, but also permits excursions, walks, picnics, and fishing parties. Autumn brings the Thanksgiving and Hallowe'en fun. Winter not only suggests the Christmas festivities but it is also the time for hunting. Spring reminds us of the return of the birds and flowers.

Read lists of words given in Manual, Lesson 76, Part II, page 93.

Every pupil taking part in the discussion should face the audience, not the teacher.

Encourage a natural quality of voice that may be heard in all parts of the room.

Avoid interruptions while the child is talking.

The teacher will find many helpful suggestions for Oral English in *Speaking and Writing English,* by Sheridan, published by Benj. H. Sanborn & Co., Chicago, and in *Standards of English,* by Mahoney, published by World Book Company, Yonkers-on-Hudson, New York.

Do not allow aimless talk or the use of too many "and's" and "so's." The child who talks on topic (a) must confine himself to (a) and not touch (b) or (c). This will teach selection and arrangement. The child who continues must begin at the very point where the story left off and tell events in their exact order. This will teach sequence.

The teacher who has won the confidence of her pupils will find that it is possible to help the child by suggesting the proper form of verb or pronoun when he uses an incorrect form in his oral composition. The word "did," suggested in a quiet tone by the teacher, will be repeated by the child who has used "done" instead, and he will continue his story without embarrassment.

At the close of the oral lesson a few minutes should be devoted to the correction of errors that were general, and drill given upon the correct forms of one commonly misused verb or pronoun. Investigations show that the verb and the pronoun furnish a large percentage of pupils' errors. Consequently the teacher should stress these points.

LESSON 3—WRITTEN COMPOSITION

The teacher should not forget that the basis of all good written work is laid in good oral work, and that if the oral work is neglected, good writ-

ten work will be impossible. The mechanics of writing must be mastered as early as possible in the course, so that they will not hamper the freedom and spontaneity of the child's expression. The ability to teach the form and not sacrifice the content is the difficult task of the teacher, and is the real test of the good teacher of composition.

The pictures, "Vacation Joys," may be made very interesting to the class by arousing a lively rivalry and discussion between the boys and girls as to which has more fun on such occasions.

The outlines for the stories should be worked out by the teacher and pupils, and the necessity of following these outlines impressed upon the children for the purpose of improving paragraphing and sequence in writing.

Read books referred to in Lesson 2, on Written English.

The following paragraph was written by a sixth grade child:

(The illustrative exercises used in this manual are written by average sixth grade children and any teacher may expect as good or better work from the members of her own class.)

Jack, a little boy who lived in the city, spent his summer vacations with his parents in their summer home on the banks of a beautiful inland lake. Jack loved to fish. He wanted to go every day.

"Please, mother," he pleaded one morning, "may I go fishing? I am sure I can catch many fish for you. Think what a good supper we can have!"

"No, you cannot go today," said his mother.

Jack went into the next room, took his fishline and jumped out of the window. Away he ran to the lake. As he sat down on the bank, his foot slipped and he fell into the water. He called for help. Two fishermen came and threw a net into the water and caught the frightened little boy.

"Oh, dear," he cried as he shook himself, "I will never be naughty again."

LESSON 4—THE PARAGRAPH

Rules to remember in the teaching of the paragraph:

The sentence that presents the topic of the paragraph is called the *topic* sentence.

The speaker or writer is more easily understood if he states the topic of each paragraph at or near the beginning of the paragraph.

Have a good subject—one that is specific and definite.

Keep the paragraph short. It does not need to be long to be interesting.

Teach the children to single out some particular point and focus thinking on that point.

Each sentence should be closely related to the topic, to secure unity.

All good writers show a change of topic by indenting the first line of every paragraph.

Paragraphs should be closely and naturally connected with one another.

Example of typical paragraphing:

THE LONELY PRINCESS.

In a beautiful palace on the hill lived a captive princess. She had everything she wanted except her freedom. How she longed to roam about in the woods and fields! Every day she sat at her window and looked at the garden and at the blue sky overhead.

One warm rainy day, as the princess dreamed sadly at her window, she saw some little children playing in the rain. How happy they seemed as they danced and ran about! The princess wished more and more that she could be free! She sighed and gazed longingly at the stretch of green hills and woods before her.

Suddenly a little bird flew to a tree near the palace. He threw up his head and burst into a happy song. The earth rang with gladness. Then he darted away and disappeared. The princess looked after the little song bird and said, "Oh, better be a free bird than a captive princess!"

LESSON 5—PUNCTUATING DIRECT QUOTATIONS

Sentences for drill:

1. "Cousin," cried Mr. Smith, "come here."
2. "What is it?" his sister asked.
3. Mr. Smith laughed, and answered, "Come and see."
4. "Now I can make a kite," said John.
5. "I, too, have to do without my Christmas gift," she said.
6. Will retorted, "If I were you, I should be ashamed."
7. "How many times have you tried?" asked the teacher.
8. Mother said, "You must go to the store this morning."
9. "Come along," said Jane; "you are too slow."
10. The child said, "I am always playing."

LESSON 6—WRITING DIRECT QUOTATIONS

Much board work in this type of lesson will be found valuable. It not only points out to the writer the errors and good points, but the entire class gets the benefit of the criticism.

Write direct quotations containing the forms of *bring*.

LESSON 7—DIRECT AND INDIRECT QUOTATIONS

The following sentences may be placed on the board for home or seat work:

1. The fox remarked that the grapes were sour.
2. The spider asked the fly to walk into his parlor.
3. Henry Clay said that he would rather be right than be President.
4. The ant inquired, "Why didn't you store up food for yourself last summer?"
5. "I was too busy," answered the grasshopper.
6. The old trapper said that he would guide us down the valley.

Changing indirect quotations to direct is difficult for many pupils in this grade. In addition to the quotation and punctuation marks that must be used, there are changes in verb and pronoun forms, and perhaps the substitution of a pronoun for a noun. Much oral practice should be given before written work is attempted.

Return the papers that were written for Lesson 6. Divide the class into two groups. A pupil in one group may read from his paper a sentence containing a direct quotation. A pupil from the other group may change this to an indirect quotation.

Every pupil should be on the alert. An error made on one "side" should be challenged by the other group. Pupils should address each other, and the teacher should not be appealed to except as a last resort.

This oral work may be followed by board work again and then by the written work outlined in the text. Four sentences only are given, in order to allow time for thorough examination of his paper by each pupil, following the suggestions given at the bottom of page 164 of the text.

LESSON 8—COMPOSITION

Read suggestions in Manual for Lesson 2.

A question put by the teacher in the right way, at the right time, may induce a reticent child to talk freely. The best way to get a reticent child to talk is to have him tell some personal incident. A mechanical, business-like manner of question and answer has no place in oral composition. The teacher must be one with the pupils, and together they must approach the subject to be discussed.

The pupils must be confident that their teacher has inexhaustible supplies upon which to draw for the illumination of the subject, but they must also feel that they have something *to give* that she *wants* from them.

In every class there are some pupils who do not readily take part in oral lessons. They are the timid, the slow, and the unfortunate children who have already found the world so harsh that they have become hard

and suspicious. Such children need careful handling. Any attempt to *force* expression from them will result in failure. You may, it is true, force such children to stand and *repeat what you have said or what some other child has said,* but there will be little growth, either mental or spiritual, in such an exercise.

If we cannot *force* expression from a child, how may we bring it about? It must be *won,* and the means are: (1) such thorough preparation of the lesson by the teacher that she may be able to present it in an interesting manner, (2) the contagion of enthusiasm, sympathy, patience, and singleness of purpose. Little by little the self-conscious child will be drawn out of himself and into the discussion.

Do not open the discussion on this lesson by asking a pupil to talk on topic (a). The pupils are not ready for that. A few questions put by the teacher may start a *general conversation,* which is more to be desired at this time than a formal discussion by a few pupils.

LESSON 9—TEST FOR COMPOSITION

The correction work is for the benefit of the child, not the teacher, and for this reason the child should do as much of the correcting as possible. Parts of compositions may be copied on the board and with the crayon in the hand of the writer the errors may be pointed out by the members of the class and the corrections made by the pupil. This relieves the teacher of much of the usual drudgery of teaching composition and may be made an exercise of great value and interest to the pupils. Individual conferences with the children for the correction of written work as often as time will permit, will be found to be one of the most valuable helps that can be given to them.

Interest and some rivalry may be added if you divide the class into two equal groups and compare the total scores of the two "sides." These group exercises—socialized recitations—in corrective work will help each pupil to find his own errors by making him more keenly observing and more sensitive to error. See Manual suggestions for Lesson 14, Part I.

Use the compositions written by the class in Lesson 8.

Have the work of one or more children written on the board.

Test before the class this composition, following directions given in the text in the form "Test for Composition."

After this has been done help the children to test their work in the same manner.

LESSON 10—TEST FOR DICTATION WORK

Follow directions given in Lesson 9 in the Manual.

LESSON 11—LITERATURE

Read the Historical Note to the King Arthur Stories, in The Elson Readers, Book VII, page 115.

Read suggestions in Manual for Lesson 1, Part II.

What did King Arthur feel was the cause for the unhappiness in his country?

Why was the Order of the Round Table formed?

What do you consider the most important work they had to do?

Can you imagine how they might accomplish this work?

LESSON 12—COMPOSITION

Read suggestions given in the Manual for Lesson 3, Part II.

LESSON 13—LITERATURE

Charles Kingsley (1819-1875) was an active, warm-hearted clergyman, who lived in the south of England. He loved and understood children, and was greatly interested in flowers, animals, and all forms of nature. He blends nature, morality, and humor in his writings.

The teacher might read some of his stories to the children if time will permit.

Are there any boys or men of whom you think when you read "What It Is to Be a Gentleman"?

What is the meaning of "savage virtues"?

What was the training of the old Persians?

Have the class discuss the meaning and possible applications of the last sentence.

LESSON 14—*DOESN'T: DON'T*

Additional sentences for the blackboard:

1. He —— know his lesson.
2. I —— know my lesson.
3. My little sister —— go to school.
4. My mother —— allow me to stay up late at night.
5. I —— know why my dog is not here.
6. —— he look like his father?
7. Why —— John hurry?
8. —— Mary and Jane go to school?

Read Manual suggestions for Lesson 14, Part I.

LESSON 15—LETTER WRITING

Review the five parts of the letter carefully.

Have the children memorize the form given on page 13.

This will perhaps take all of the class time for one day.

Letter writing is the one form of written composition that we use throughout life. It is, therefore, a very important part of our work in English to teach the child to write a good letter.

For helps in teaching Letter Writing read *Standards in English,* by Mahony, p. 81, *Speaking and Writing English,* by Sheridan, p. 91, *Charm and Courtesy in Letter Writing,* by Calloway, and *Children's Letters,* by Colson and Chittenden.

LESSON 16—REVIEW OF CHAPTER

The review should both *test* and *drill* pupils on the language facts treated during the month. Obviously the ability to *apply* a principle is vastly more important than the ability to *define* it, but a formal definition is decidedly worth fixing in mind. Much practice at the board in rapid drill work in writing sentences, dictated by the teacher, involving the use of the language facts treated during the month is desirable—at times under speed tests. Everything should be done to avoid monotony in the monthly review exercise; contests, games, etc., should be freely employed.

CHAPTER TWO

Note: For mid-year classes, the material for this Chapter may be made more timely by substituting Lesson 107 for Lesson 26.

LESSON 17—LITERATURE

The author of "Going Away to School," Donald G. Mitchell, an American writer of outdoor life, wrote under the name of "Ike Marvel." The complete story may be found in *Reveries of a Bachelor.*

The purpose in teaching the story is to lead the children to appreciate the simplicity and beauty of the language used, and to help them to find the pictures brought out by a *few* well chosen words.

Follow carefully the helps given under "Study of the Story."

Read Manual suggestions for Lessons 3, 4, and 5, Part I. Every study of a selection is an exercise in oral composition. Make sure of steady gains.

LESSON 18—ORAL COMPOSITION

A list of "Autumn Games" with which the children may be familiar:

The Needle's Eye.	Steps.
I've Lost My Squirrel.	Dodge Ball.
Teacher Ball.	Cat and Mouse.

Squirrel in the Trees.

The following conversation was written by a fifth grade boy on the subject "Preparation for a Fishing Party." This may be useful in suggesting a conversation lesson on "Gathering Nuts in the Autumn."

"Let's go fishing next Saturday," said Tom to his friend. "I know a good place."

"I haven't a fishing pole," replied his friend, Jack.

"I'll sell you my old one for thirty cents," said Tom.

"I don't want it."

"I'll give it to you for a quarter."

"I don't care for it."

"Will you give me fifteen cents for it?"

"No."

"Give me ten cents, then?"

Tom ran home to get the rod but his father refused to let him sell it for less than a quarter.

Saturday morning came and Tom was awakened early by someone whistling in the front yard. He put his head out of the window and called, "Who's there?"

"Jack."

"What do you want?"

"I want to buy that fishing rod. I'll give you ten cents for it."

"I can't sell it."

"I'll give you fifteen."

"I tell you I can't sell it for that."

"I'll give you twenty cents."

"No."

"Twenty-five, then."

"Well, give me twenty-five cents and you can have it. It is a good one, too."

Typical subjects for autumn stories:

1. Playing in the Leaves.
2. Gathering Wild Flowers in the Fall.
3. Going to the Woods to Play Games.
4. Watching the Squirrels Prepare for Winter.
5. Picking Apples.
6. Gathering Pumpkins for Hallowe'en.

LESSON 19—WRITTEN COMPOSITION

Choose the subject given in the text or one of those suggested in the Manual, Lesson 18.

A typical composition written by a fifth grade boy:

A DAY IN THE COUNTRY

Willie was visiting his grandmother who lived in the country. He thought he was quite a man although he was only seven years old. His grandmother had a horse named Dobbin. John, the hired man, often put Willie on Dobbin's back while he led him to water but the little boy was never allowed to ride him alone.

One day all the family were busy in the house and gave no thought to Willie. He wandered to the stable just to look at Dobbin. John was not there so poor Willie was tempted. He got a stick and untied the halter and climbed on Dobbin's back.

Slowly he walked the horse out of the stable, into the yard, and on to the road. He struck Dobbin. The good old horse was much surprised.

He kicked up his heels and started off. Willie could not stop him. The poor boy was frightened. He dropped his whip and clung to Dobbin's neck until he could hold on no longer. He slipped and fell with a splash into a mud puddle. Dobbin turned and trotted home.

Willie's grandmother happened to look out of the window as Dobbin came into the yard. She ran to see what it meant, then looked for Willie. At last she was much relieved to see a muddy little figure coming up the road. His clothes were wet and soiled and he was too much ashamed to look at her, but he was not hurt.

LESSON 20—CONTRACTIONS

Sentences for drill:

1. She isn't a pretty girl.
2. Isn't this knife yours?
3. Hasn't John come yet?
4. It's my book, isn't it?
5. They've all gone to church.
6. They aren't pretty girls.
7. Aren't those knives yours?
8. Haven't the boys come yet?
9. You've lost your ribbon, Mary.
10. I'm too old, am I not?

LESSON 21—*SIT: SET*

Sentences for drill. The teacher may put the following sentences on the board and have the children copy them, filling in the blanks.

1. —— the trunk in the hall.
2. The little girl —— on the porch.
3. They —— at home and talk and sing.
4. I shall —— the baby on the chair.
5. Yesterday we —— a long time telling stories.
6. The hen —— on the eggs.
7. —— the hen on the eggs.
8. —— the vase on the mantle and come and —— beside me.
9. —— here and rest.

LESSON 22—LITERATURE

The aim of this lesson is to gain through the reading of the selection a clear, vivid picture of the humming bird and a knowledge of its habits. This makes a particularly good preparation for the description lesson so soon to follow. Only those words should be discussed which will form most distinctly the picture in the mind of the child. Try to inspire in the hearts of the children the same love of birds and flowers as was enjoyed by John James Audubon.

LESSON 23—READING FOR THOUGHT

Follow the directions given in the text.

Have the children select the paragraph sentence in each paragraph in the preceding lesson, and help them to discover how every sentence added does its part to complete the idea in the mind of the author.

Have the class read the description of "Treasure Valley," in The Elson Readers, Book VI, page 142.

LESSON 24—COMPOSITION

Before attempting to conduct this recitation, the teacher should have a clear, definite idea of purpose and organization of the club about to be formed. It may not seem practical to form a club in your room at this time. If not, plan an oral composition on some other topic.

Note: If you have a mid-year class, provide another topic and use this at a more seasonable time.

LESSON 25—*KNOW: THROW*

The teacher should keep a record of the class errors as a basis for drill. Drills on the new forms may be given for a few minutes three or four times a week and on review forms at least once each week. Not a day should go by without some drill on the correct use of words. These exercises should be made snappy and interesting in order not to become monotonous. Arouse a desire in the children to use correct English, and the work becomes a pleasure to both teacher and children.

Note: If you have a mid-year class, drill also in this lesson on the forms of the verb *fly*.

LESSON 26—LITERATURE

Choose, if possible, a "melancholy day" on which to present this poem. Have the lesson not merely on the autumn days, but an actual experience in the lives of the children at the time of the presentation. Have them tell in their own words of the changes they have observed taking place in this season and then compare their observations with those of William Cullen Bryant.

Compare the mood of this poem with that of "Blue-Bonnets," Lesson 111, Part II. (See Manual p. 103.)

LESSON 27—MAKING AN OUTLINE

The following is an outline worked out by a child in the fifth grade on the theme "A Circus in Town."

I.—Arrival of the circus.
II.—Scenes at the grounds.
  (a) Setting up tents.
  (b) Preparing food for performers and helpers.
III.—Parade.
IV.—Performance in the main tent.
V.—Sideshow.
  (a) Trick horses.
  (b) Clowns.
  (c) Snake charmer.
VI.—Departure of the crowd.

LESSON 28—WRITTEN COMPOSITION

Follow directions given in the text.
Read Manual suggestions for Lesson 12, Part II.

LESSON 29—DICTATION

The following story may be substituted for the one suggested in the text. This should be dictated by the teacher, written by the class, then corrected by the children under the guidance of the teacher.

One fine, warm, summer day a boy who was looking for something to shoot, sat down on a stone by a brook. Suddenly he heard a little robin singing in a tree near by.

"I'll shoot that bird," cried the boy.

'That bird," answered a voice.

"Who is talking to me? I am the only one in this forest," said the boy.

"In the forest," called the voice.

The boy was frightened and ran until he met a man who told him all about the voice that had talked to him.

"Oh, you silly, silly boy," said the man. "That was only your echo."

LESSON 30—REVIEW CONTRACTIONS

Contractions have been studied repeatedly in the lower grades. A brief review will call to the minds of the children their use. They are frequently used in poetry in order to make the number of syllables in one line correspond to the number in another line. Have the children find examples of this use in their readers.

LESSON 31—COMPOSITION

Suggestive subjects to be written on the board:

An Auto Accident.	A Cloudburst.
Too Stormy to Get Home.	A Hail Storm.
Bridge Washed Away.	My New Hat Ruined.

LESSON 32—TELLING THE STORY WELL

The story-telling lesson, if properly handled by the teacher, not only stimulates expression, but enlarges and improves the vocabulary of the child through the imitation of good writers. This is a very important exercise in our oral language work, and the teacher can ill afford to neglect the preparation for the recitation.

Have children read Lesson 32.

Ask questions to bring out the content.

Have the children memorize the two rules for telling a story.

Have some of the children tell stories, keeping in mind the rules just learned. Have the class act as critics.

LESSON 33—DESCRIBING THINGS WELL

The following descriptions were written by children in the fifth grade. Use these as a standard for your class. You can do as well and perhaps better.

A KITTEN

Tabby was a tiny kitten when she first came to me. She had a large spot of white on her back. Her nose was of the clearest pink and she had a clean white spot under her dainty chin. Her paws were as soft as velvet. She had a long fluffy tail with a white spot right at the tip. Her eyes were so big and sparkling that we might have called her Bright Eyes.

BUNNY COTTON TAIL'S HOUSE

Bunny Cotton Tail's house stood on the edge of the forest in a small clearing. The garden, well stocked with carrots and flowers, surrounded the little home. A path, with stones along each side and a clear pool at the foot, led to the doorway.

The interior was bright and attractive. The floor was of grass from the green meadow. Two chairs, a table covered with a white cloth, and a shelf made from the stumps of old trees completed the furnishings of the room.

LESSON 34—REVIEW OF CHAPTER

See Manual suggestions for Lesson 16, page 75.

CHAPTER THREE

Note: For mid-year classes, the material for this Chapter may be made more timely by omitting Lessons 48 and 49.

LESSON 35—LITERATURE

John Greenleaf Whittier was a Quaker boy, born in Massachusetts in 1807. His parents lived a quiet, peaceful life in the country. Whittier describes his home in "Snow Bound." Of his father he says:

"A prompt, decisive man, no breath
Our father wasted."

His mother lived to cheer and comfort him in his work for fifty years. An uncle and maiden aunt made their home with his parents, and they both exerted a wholesome influence over the boy poet.

His uncle

"innocent of books,
Was rich in lore of field and brooks."

and his nephew learned many of nature's secrets from him. The aunt was

"The sweetest woman ever Fate
Perverse denied a household mate."

Whittier was very devoted to his sister Elizabeth, who was his constant companion. He roamed with her through the woods and meadows. He read to her his first poems.

With this brief introduction of the life of the author, the interest of the children will be aroused and they will be eager to hear more.

Read parts of the poem to the class. (The Elson Readers, Book VIII.)

Does the author's life seem to be in harmony with the spirit of the poem?

Follow closely "Study of the Poem."

Read "Maud Muller."

LESSON 36—PICTURE STUDY

After discussion of the picture, ask each child to think of an autumn picture he has seen or would like to paint. Allow as many as possible to describe their pictures. As each picture is described, the children in their

seats may imagine that an artist is giving them a private view of his picture. When the pupil concludes his description, any pupil who wishes to do so may rise and say, "I should like to buy that picture."

The purchaser must then tell why he likes the picture. If he shows that he did not follow the description carefully, the artist may say, "Then you do not want *my* picture."

LESSON 37—NOUNS: SINGULAR NOUNS SHOWING POSSESSION

Write the following sentences on the board and have the children change the nouns to show possession, after the book lesson has been given.

1. The rays of the sun were warm.
2. The house owned by the man was burned.
3. The book bought by John was torn.
4. The kite belonging to James flies high.
5. The garden worked by the man grew rapidly.
6. The voice of the child was weak.
7. The flag of our country flies on every school house.
8. The coat of the gipsy was red and yellow.
9. The first duty of the soldier is obedience.
10. The autobiography of Franklin is very interesting.

LESSON 38—PLURAL NOUNS SHOWING POSSESSION

Additional list of plural nouns ending in *s* which add the apostrophe to show possession.

wives	coats	horses	daughters
books	mothers	tigers	birds
girls	foxes	wolves	swallows

Plurals that do not end in *s*.

geese	oxen	mice	cattle
deer	postmen	sheep	statesmen

LESSON 39—MAKING A CLEAR EXPLANATION

Follow directions given in the text.

LESSON 40—WRITTEN COMPOSITION

Type explanation written by fifth grade pupil:

HOW TO MAKE FUDGE

A very common and well-liked home-made candy is fudge. It is very easily and quickly made.

To make it, put two cups full of sugar, four teaspoonsful of cocoa, a piece of butter about the size of a walnut, and three fourths of a cup of milk into a small kettle.

Place this on the stove to boil until, when a small amount of it is dropped into a glass of water it will form a ball. Stir it while boiling.

Now take it from the stove and add two teaspoonsful of vanilla. A cupful of ground nuts or cocoanut may also be added if desired.

Pour into well buttered tins and allow to cool before cutting into pieces.

If these rules are followed accurately the candy will harden and be very good.

LESSON 41—*THERE* AS INTRODUCTORY: *ITS, IT'S*

Emphasize the teaching of the text, that if *it is* can be substituted for the expression, the apostrophe *must* be used.

Sentences for dictation:

1. The hen is on its nest, sitting on its eggs.
2. It's a very warm morning.
3. It's pleasant to read.
4. "It's my dress," said Nellie.
5. The kitten broke its leg.

LESSON 42—LITERATURE

Follow directions given in the text.

LESSON 43—COMMON AND PROPER NOUNS

The following sentences for dictation will afford practice in the use of capitals in proper names:

1. I saw the Bunker Hill monument (Monument).
2. I met Captain Ward this morning.
3. Henry spoke to the captain yesterday.
4. Have you seen the Mayor?
5. We read a story of the Revolutionary War.
6. The Civil War devastated the South.
7. We live four blocks north of here.
8. Homer prefers to live on Fourth Avenue.
9. Do you attend the Methodist church?
10. Helen met the professor at the seashore.
11. I like spring best of all the seasons.
12. We dined at the Quadrangle club (Club).

The correct use of capital letters with proper nouns requires constant attention on the part of both pupils and teacher. The custom is to use capital letters only where it is absolutely necessary, but the tendency of most pupils is to use capitals unnecessarily or in some cases not at all.

Pupils should learn the difference between common and proper nouns so thoroughly as to be unerring in their use of capital letters. How far they fail in this is shown by the Kansas City investigation. *In 1321 pages of pupils' writing, 1039 proper names were found beginning with small letters and 413 common nouns beginning with capitals.* Drill pupils in the recognition of common and proper nouns and in the correct use of capital letters in writing these nouns. The incorrect use of capitals by pupils in many schools is not creditable to the teaching. Every teacher can do this work efficiently, if she considers it worth doing.

LESSON 44—DICTATION, *SHINE, SHONE: CATCH, CAUGHT*

The teacher may dictate the sentences and ask the children to write the answers to them. Have the children exchange papers and correct errors in class, the correct form being read by the teacher or by one of the class. Refer to Manual suggestions for Lessons 9 and 65, Part I.

LESSON 45—CONVERSATION LESSON

The oral lesson affords the time and place to overcome bad habits of speech. Some children may have the "and" habit so that they join the sentences of the entire paragraph with this connective. To correct this habit, insist that the children use short, simple sentences.

LESSON 46—WRITTEN COMPOSITION

The written composition reveals to you the particular weaknesses of the class as a whole, as well as the special individual errors. Moreover, it points out to you the particular elements of strength both in individuals and in the group. Comments and criticism include attention to the points of excellence as well as to errors. Perfection is not expected, but individual gains should be noted approvingly. On the whole, encouragement must predominate, if the best results are to be attained. Seize upon one or two prevailing errors and by unremitting patience establish the habit of correct expression. Do not attempt too many corrections at a time—one or two will be sufficient, but follow up what you begin.

LESSON 47—THE SUFFIX: THE ADJECTIVE

Have children use the newly formed words in sentences.

These sentences will provide drill material for the comparison of adjectives:

1. Nellie is —— than I.
2. Which do you like ——, arithmetic or history?
3. The —— trunk in the pile belongs to me.
4. Our dog is the —— dog in the town.
5. Which is the —— city of the two?
6. Which is the ——, John or James?
7. The bird is on the —— limb of the tree.
8. Which do you like ——, apples or pears?

LESSON 48—LETTER WRITING

Type letter for this grade:

Hartford, Illinois
November 15, 1919

Dear Dick:

I have just received a letter from Grandfather asking me to come to the farm to spend Thanksgiving, and the best part of all, to bring a friend with me. I have chosen you because I know you have so seldom visited the country and will enjoy the trip.

We go on the train to Geneva, and Grandfather and Bob will meet us there in the sleigh.

Grandmother always has a fine dinner of turkey, cranberries, and plum pudding. I am sure you will enjoy it very much.

Let me know if you can go and just where I may meet you.

Your friend,
Bill.

A good letter should tell something the reader wishes to know, or ask about something he is supposed to know. The language should be pleasing and chatty. It should always be correct.

LESSON 49—CONVERSATION LESSON

Today the children may imagine they are little Pilgrims living in Plymouth in 1621 on the First Thanksgiving Day. They may describe their homes, church service, Thanksgiving feast, and dress. This may be made a very interesting hour by assigning topics a few days in advance of the lesson and giving the children the opportunity of doing some outside reading on the subject.

The children should be encouraged to accept the helpful friendly criticism of their classmates in the conversation lesson. This will do much toward arousing a pride, without which there is no cure for incorrect English.

LESSON 50—PROPER ADJECTIVES

Follow directions given in the text. Dictate sentences containing proper adjectives to be written on the board and corrected by the class.

To insure attention divide the class into two groups. One group may write sentences at the board under the teacher's direction. When the pupils at the board have written their sentences, allow a few minutes for *silent* study of them. At the expiration of this time, any pupil of the second group who sees an error in a sentence should rise. The pupil named by the teacher will go to the board and point out the mistake. If the pupil whose work is challenged cannot justify his sentence, the other pupil makes the correction and his "side" is given a score. If the critic does not sustain his criticism, one score is given the opposite "side." Either pupil may appeal to the class, and finally to the teacher, if necessary. The "side" having the greater number of scores wins the contest. This is a splendid type of socialized exercise.

LESSON 51—REVIEW OF CHAPTER

Part of the review may be oral and part written work.

See Manual suggestions for Lesson 16, page 73.

CHAPTER FOUR

Note: For mid-year classes, the material for this Chapter may be made more timely by substituting Lessons 130, 131, 132, and 145 for Lessons 52, 53, 54, and 57.

LESSON 52—LITERATURE

Read this selection silently for thought getting.

Follow suggestions given in Lesson 23 of your text.

Study with the class, using the questions given in "Study of the Story."

Other questions will suggest themselves to you.

The teacher should keep in mind that the only sure test of the child's mastery of the thought is his ability to reproduce the story in his own words.

LESSON 53—CONVERSATION LESSON

Imagine this to be the day before Christmas.

The following outline may be helpful:

(a) Renewing old acquaintances.
(b) Preparations for the Christmas dinner.
(c) Decorating the house.
(d) Playing Santa Claus.
(e) Off to bed.

LESSON 54—WRITTEN LESSON

Guard against long compositions. Choose one subject given in the outline rather than the whole story. Quality, not quantity, is most desired in written work.

LESSON 55—VARIETY IN THE USE OF WORDS

The lesson has been very carefully planned in the text. Follow directions given there.

LESSON 56—LETTER WRITING

Suggest several subjects to the children, such as these:
Christmas Season Away from Home.
Leave in Two Weeks for Christmas at Home.
What I Have Planned for Mother's Christmas.
Planning Christmas Vacation with Grandmother.

LESSON 57—DRAMATIZATION

The following dramatization is suggestive of what may be done by pupils:

Place—A Stage-coach.
Time—The day before Christmas.

Ned: Sir, will you please tell me what time it is?

Mr. Irving: It is just ten o'clock.

Harry: Oh, good! We'll soon be home now.

Mr. Irving: You are going home for vacation, I know. Are you brothers?

Ned: Yes, sir. This is Harry and the little fellow in the corner is Jack. My name is Ned.

Mr. Irving: My name is Irving. Now I want to shake hands with each of you. I heard you say something about Bantam, Jack. Is Bantam a chicken?

Ned, Harry, Jack: Oh, no, sir! Bantam is our pony.

Mr. Irving: So you have a pony. Can he run fast?

Harry: I wish you could see him run, sir. There is no pony anywhere that can beat him running.

Jack: Or jumping, either!

Ned: Or trotting!

Mr. Irving: Well, I am sure you and Bantam will have good times together this vacation. How many weeks will you have?

Ned, Harry, Jack: Only *six,* sir.

Ned: Don't you think that is too short a vacation, Mr. Irving?

Mr. Irving: Well, I am not sure about that. You can have a great deal of fun in six weeks, Ned.

Ned: But I have so much to do. I hope we shall have some good coasting and skating.

Harry: We promised to make a new doll-house for Lucy and Ellen, you know.

Jack: (Beginning to search in his pockets.) Oh, where did I put Ellen's doll? Here it is! *(Opens package and takes out doll.)*

Mr. Irving: What a pretty doll! Have you one for Lucy, too?

Jack: I have a book for Lucy. Harry has a ball for her and Ned has a little workbox. We bought presents for everyone.

Mr. Irving: You must have saved money for a long time to buy so many things.

(The boys look at each other and smile.)

Harry: Well, it was pretty hard, sometimes, when the other fellows were buying candy and cakes. But we are glad, now.

LESSON 58—THE SENTENCE *(REVIEW)*

Have the children make several sentences about each of the following words. Some may tell something, some ask questions, and some explain.

man	picture	barn	kite
book	house	wreck	kitten
automobile	dog	chair	boy

The sentences may be written on the board and criticized by the class. See Lesson 50, Part II. A paragraph may be written on the board without punctuation to allow children to supply capitals and periods for sentences. This will help to develop the "Sentence Sense."

LESSON 59—DECLARATIVE SENTENCE

Have the children write on the board statements about (a) a base ball game, (b) a wreck, (c) a pony, (d) a fire, (e) a sleigh ride.

The errors in these sentences should be pointed out and corrected by the children.

LESSON 60—INTERROGATIVE SENTENCE

Use suggestions given in the Manual, Lesson 59.

LESSON 61—MAKING A GOOD ARGUMENT

Subjects suitable for debate work in the sixth grade:

1. Should we hold school the entire year?
2. Does one learn more useful things in school or out of school?
3. Is a high-school education necessary to succeed in life?
4. Is city life preferable to country life?

LESSON 62—EXCLAMATORY SENTENCE

Sentences for board work in presentation of the lesson:

1. Oh, see the gorgeous sunset!
2. Hurrah, we are to have a holiday!
3. Alas, the rain has come!
4. Ha, I thought I could find you!
5. Pshaw, I forgot my book!

Note: If you have a mid-year class, drill also in this lesson on the forms of *eat* and *run*.

LESSON 63—THE SENTENCE *(REVIEW)*

Send the children to the board to make their own sentences. Continued composing and writing before the class will do much toward mastering punctuation, spelling, and penmanship. Combine both exercises in the lesson by having the sentences contain *here* and *hear*.

LESSON 64—WRITTEN COMPOSITION

Have a few minutes of oral discussion on the topic selected. Try to bring out the main points of interest in order that the outline work to follow may be done with little difficulty. Allow each child to make his own outline. The compositions should not exceed two paragraphs in length. Have some read and criticized by the class.

LESSON 65—ORAL DEBATE

Read again with the children "The Steps in an Argument or Debate," Lesson 61. Do not allow rambling remarks but insist that every sentence given must help to prove the point of the debate. The members of the class should act as critics or judges.

LESSON 66—REVIEW OF CHAPTER

See Manual suggestions for Lesson 16, page 75.

Do not neglect the review. This is a very important part of your work. It is your only test of what you have and have not done.

CHAPTER FIVE

Note: For mid-year classes, the material for this Chapter may be made more timely by omitting Lesson 81.

LESSON 67—LITERATURE

The teacher should read with the class the story and help the children to enter into the simple, happy life described. Induce them to talk freely of the pictures created by the author.

LESSON 68—COMPOSITION

It may be possible after a free discussion of the advantages and disadvantages of Heidi's home to have a short, lively debate on the subject and in this way review Lesson 61 on Argument.

Heidi lived far from street cars and railroads. She could not go to parks or picture shows. She could not buy candy or ice cream, for two reasons—there was no place to buy them and she had no money to spend. She had no toys, except such as she made herself or her grandfather made for her. Her clothing was warm, but it was not pretty. She was the only little girl who lived up on the mountain, so she had no girl playmates.

Lead the pupils to tell these facts about Heidi and then they will be ready for the discussion.

LESSON 69—WRITTEN COMPOSITION

Imagine you were Heidi and were going to spend the day on the mountain.

The second paragraph and the first sentence of the third paragraph of the story will give the foundation upon which the story of the summer day must be built.

To add variety one group of children may tell about the start from home and the morning on the mountain; another may tell about the lunch hour and another may describe the afternoon and return home. Perhaps a storm came up.

Have each one make an outline before writing.

LESSON 70—SUBJECT AND PREDICATE

Follow directions given in the text.

LESSON 71—UNEXPRESSED SUBJECT

This lesson should be taught very thoroughly in order to avoid the needless mistakes in finding the subject of a sentence. If your class does not seem to have mastered the idea give more time to drill on it.

LESSONS 72 AND 73—FORMAL INVITATIONS

Explain to the class that on occasions of special dignity or importance invitations, and replies to them, are expressed in formal notes rather than in the form of the ordinary letter.

Copy on the board the formal invitation given in the text and discuss with the class the form, wording, and the placing. Then erase and have each child write an invitation to a party, given by himself, to one of the members of the class.

Teach in the same manner the formal acceptance and regrets.

LESSON 74—*GIVE, GAVE, GIVEN: THIS, THAT, THESE, THOSE*

Refer to Manual suggestions for Lessons 9 and 65, Part I.

Sentences for dictation:

1. (This, this here) book is torn.
2. I saw (this, this here) show this week.
3. (That, that there) pencil is broken.
4. Can you catch (this, this here) ball?
5. (That, that there) boy is hurt.
6. The boy (give, gave) me the gun yesterday.
7. Mother has (gave, given) the boys a holiday.
8. Who (gave, give) you the knife?

LESSON 75—COMPOSITION LESSON

Refer to outline given in text, Lesson 2, p. 160.

LESSON 76—WRITTEN COMPOSITION

One of the most important qualities of a good composition is clearness. The writer must have at his command certain words to build up his word picture. Before asking the class to write, make, with their assistance,

a list of words on the board that will aid them in the expression of their thought. The child may have the enthusiasm but lack the words with which to express himself and his work will be a failure.

Autumn words—mellow, haze, cider, brilliant, golden, faded, yellow, red, melancholy, fluttering.

Winter words—crisp, sleeping, slumbering, coverlet, cracking, creaking, snug, briskly, tingling, biting, bleak, diamonds, whistles, fierce, cheerful, pine, yew.

Spring words—pattering, sparkling, shooting, fresh, burrowing, peeping, foliage, fragrance, spring, smell, joy, cheer, awake, garlands.

Summer words—bowers, new mown, rivulet, camp fire, swimming pool, cool, clear, shady, leafy, balmy, harvest moon, canoe, beauty, color, wonder.

LESSON 77—THE VERB: DICTATION

Sentences for drill in finding verb or predicate:

1. The man sold his farm.
2. My father has painted his old house.
3. The teacher dismissed the class at four.
4. Did you see my new dress?
5. Will you return the book soon?
6. They all left the city at dusk.
7. Three little girls were lost.
8. The citizens held a public meeting.
9. A naughty little boy has destroyed the nest.
10. The tramp found the lost bag of money.

The purpose of this dictation lesson is to review the writing of direct quotations.

1. "Where are you going?" asked Mrs. Smith.
2. "Boy," he said, "you have done wrong."
3. "Did you break the vase, John?" asked Mother.
4. "Mother, I did break the vase," answered John promptly.
5. Have you prepared your English lesson?
6. The teacher asked James if his mother were ill.

LESSON 78—READING FOR THE THOUGHT

The aim of this lesson is to teach the children to gain information rapidly from the printed page.

Study Section 1 of the lesson until you are sure that you have grasped the thought. Follow *exactly* the directions given under "Story Telling."

The standard rate of silent reading for fifth grade pupils as shown by

experimental tests, such as those made by Professor Starch of the University of Wisconsin, is 180 words per minute.

LESSON 79—TELLING THE STORY

Training pupils in methods of workmanship in composition by means of the class composition is infinitely more far-reaching and helpful than excessive stress on correction work, for it tends to prevent errors and thus minimizes corrective work.

This class composition is not expected to be a reproduction of the language of the book, but the *children's version* of that story. It is an interpretive and constructive exercise. The story told below will give an idea of what the class composition may be.

THE DISCONTENTED TORTOISE

Once upon a time, a tortoise grew very tired of his home. He longed to travel and see new sights. One day as he saw two wild geese alight near him, he thought of a plan.

"Dear friends," he said, "I am tired of this place. I want to travel. Will you take me with you?"

"Gladly," said the geese, "but you must tell us how to do it."

The tortoise then told his plan. He would hold on by his mouth to the middle of a stick and the geese should take hold of the two ends.

"But you will fall!" said the geese. "You cannot keep your mouth closed so long."

"Do not fear for me," said the tortoise. "I can take care of myself."

The geese flew up into the air and away went the tortoise with them.

"Look at the tortoise!" shouted a man, as the geese flew overhead.

"That can't last very long," said another. "The tortoise will open his mouth in a moment and down he will come."

Poor silly tortoise! He tried to say, "I will *not* open my mouth!" and in an instant he was dashed to the ground.

LESSON 80—PICTURE STUDY

Follow directions given in the text. Read Manual suggestions for Lessons 1, 10, 17, and 32, Part I.

LESSON 81—LITERATURE

Compare this poem with that in Lesson 111. Note the sound effect of words here: Words convey *sound* as well as *meaning*. In stanza two you can *hear* the horses galloping without knowing the meanings of the words. A number of unusual words occur in the poem. Note how the exclamations are natural to the expression of the thought of the poem.

LESSON 82—THE ADVERB: PRACTICE WORK

Sentences containing adverbs:

1. The class will start immediately.
2. Fiercely the wild waves beat the shores.
3. Study your rules carefully.
4. The messenger ran swiftly.
5. Soon the rain came down.
6. They moved the troops rapidly.
7. She returned very unexpectedly.
8. Where has the man gone?
9. The cold weather came suddenly.
10. Slowly the procession moved down the street.

LESSON 83—REVIEW AND SUMMARY

See Manual suggestions for Lesson 16, page 75.

It is expected that at least three days be given to this lesson. The review gives not only a new idea of the technical facts studied during the half year, but serves as a lesson in application, also. *Make it thorough.*

CHAPTER SIX

Note: For mid-year classes, the material for this Chapter may be made more timely by substituting Lesson 18 for Lessons 93 and 94.

LESSON 84—LITERATURE

Read the complete poem of "The Legend of Bregenz."

LESSON 85—GO: COME *(REVIEW)*

Write the following sentences on the board for additional drill. Follow suggestions given in Manual for Lesson 50, Part II.

1. Last night the others (come, came) more promptly.
2. We have (went, gone) to the woods each spring.
3. He (come, came) to school early.
4. Our cousins (come, came) on the train yesterday morning.

Fill in blanks with the right word:

1. The boys —— home very tired.
2. We —— to see the children but they had ——.
3. The dog —— swiftly but the fox —— faster.
4. Has your sister —— home yet?
5. Yes, she —— yesterday.

LESSON 86—WORDS IN APPOSITION

Write the first sentence on the board and have a pupil read it.

Point out to the class that two names meaning the same thing are used, one of which explains the other. Tell them that these names are in apposition with each other. Give the rule for punctuation and illustrate on the board.

After the children have written their sentences, have them written on the board for class correction, noting particularly the punctuation.

LESSON 87—LITERATURE

For the complete poem "Paul Revere's Ride," see The Elson Readers, Book VIII.

The children will enjoy telling the story of "Paul Revere's Ride" after it has been read to them. Recall the two rules given in Lesson 32.

LESSON 88—LITERATURE

Review the poems.

The points in the following outline may help to bring out the comparison:

Time	Methods of travel
Place	Routes taken

Messages delivered.

LESSON 89—COMPOSITION

Remember that pupils must be able to tell the story well before they can write it well.

Use outline given in the Manual, Lesson 88.

LESSON 90—THE SUBJECT AND THE PREDICATE

Not only have the children select the subject and predicate in each sentence, but have them give reasons for their selection.

LESSON 91—NOUNS SHOWING POSSESSION

Review Lesson 37 and use suggestions given in the Manual.

LESSON 92—SYNONYMS

Copy the following list of words on the board and have the children find in the glossary or dictionary at least two synonyms for each word:

lazy	different	enough	idle
great	large	obedient	alarm
profit	advertise	reputation	character
polite	selfish	gentle	rude

LESSON 93—LITERATURE

Read for comparison "Our Country," The Elson Readers, Book VI.

After the study of the selections allow the children to choose for memory work either "Home and Country" or the selection by Byron.

LESSON 94—COMPOSITION

Have before the class an American Flag.

Study the lines about the flag before attempting to write a composition.

Use these questions to help clear up troublesome words and phrases:

What is the meaning of "symbol" in this sentence?

Who can explain in good English what is meant by "chivalry"?

Give a synonym for "generosity."

How might a man "touch a flag irreverently"?

How may *you* honor the flag?

Explain "it is a birthright of privilege and integrity."

Tell some ways in which the flag should not be used.

How old is the flag? How must the flag be carried?

Give synonyms for "benevolence," "refuge," and "progress."

What is the meaning of "unvanquished"?

Write two paragraphs on the American Flag.

(a) What the flag means. (b) How it should be treated.

LESSON 95—ORDER OF PRONOUNS

Before giving the dictation lesson assigned in the text, the teacher should read the stanza and have a definite aim for the work given.

LESSON 96—PRACTICE WORK

By using the glossary and the dictionary the children will be able to find several good synonyms for each word given.

Nouns showing possession should be used in sentences.

LESSON 97—THE PREFIX: THE SUFFIX *(REVIEW)*

Review Lesson 47.

Use some of the new-found words in sentences.

LESSON 98—ORAL COMPOSITION

Read Manual suggestions for Lesson 2, Part II.

LESSON 99—REVIEW OF CHAPTER

See Manual suggestions for Lesson 16, page 75.

Have children write sentences containing nouns in apposition.

CHAPTER SEVEN

Note: For mid-year classes, the material for this Chapter may be made more timely by substituting Lesson 26 for Lesson 107.

LESSON 100—LITERATURE

Read the selection from Crockett's "Last Days in the Alamo," Good English, Book III (page 295); and use the material given in Lesson 100. Notice how the poet dramatically realized the situation. In the last stanza is a general conclusion from the incident narrated.

LESSON 101—PICTURE STUDY

As an aid to the teacher, a brief history of "Old Ironsides" is given below.

The old gunboat, "The Constitution," was built in 1797 and received the nickname "Old Ironsides." It was used in the War of 1812 between the United States and Great Britain. Later when the old ship had grown useless, a plan to destroy it was made. At this time Oliver Wendell Holmes wrote the poem called "Old Ironsides." It was printed in many of the leading papers of the country and the feeling it aroused was so strong that the disabled ship was saved.

LESSON 102—COMPOSITION

In preparation for this lesson read to your class the entire poem called "Old Ironsides," found in The Elson Readers, Book VII.

LESSON 103—*LIE: LAY*

The teacher may write the following sentences on the board. Have the children copy them filling in the blanks with the correct form of *lie* or *lay*. Refer to Manual suggestions for Lessons 9 and 65, Part I.

1. Where did you —— the book?
2. —— down and rest awhile.
3. The child has —— down to rest.
4. She —— the baby down.

5. The girl is —— on the grass.
6. Yesterday I —— down all day.
7. The book is —— on the desk just where you had —— it.
8. The cat —— before the grate last night.
9. How long did John —— there?
10. James, please —— the book on the table.

LESSON 104—THE BUSINESS LETTER (APPLICATION)

The following letter was written by a fifth grade pupil:

1412 Washington Ave.
Racine, Wisconsin
March 14, 1919

Enos Book Shop
1340 Washington Ave.
Racine, Wis.

Dear Sir:

I saw in last night's paper your advertisement for a wrapping clerk and I should like to apply for the position.

I am eleven years old, in fifth grade, and I feel quite sure that I can fill the position you offer.

For reference you may ask Mr. Wood and Miss Bolton of the Howell School.

Yours respectfully,
Elizabeth H. Paul

LESSON 105—THE BUSINESS LETTER (SUBSCRIPTION)

This letter was written by a fifth grade child:

1616 Austin Ave.
Walton, Michigan
March 14, 1919

The Sprague Publishing Co.
American Building
Detroit, Michigan

Gentlemen:

I have inclosed a money order for one dollar and a half ($1.50) for a year's subscription to "The American Boy," beginning with the copy of April, 1919.

Yours truly,
Paul Jensen

LESSON 106—THE BUSINESS LETTER (AN ORDER)

The following letter will give an idea of what may be expected of a fifth grade child:

1643 Phillips Avenue
Franklin, Ohio
March 19, 1919

Currie Bros.
450 Grand Ave.
Milwaukee, Wis.

Gentlemen:

Please send me the following by parcel post:

3 pkg. Kidney White Beans	@ 10c	$0.30
2 pkg. Green Onions	@ 12c	.24
5 Tomato Plants	@ 5c	.25
		$.79

Enclosed is a money order for eighty-five (85c) to cover all charges.

Very truly yours,
Grace Peterson.

LESSON 107—LITERATURE

Helen Hunt Jackson deserves a high place among the women writers of America.

When she was thirty-two years of age, she lost her husband, father, mother, and two children within a few months, and for comfort she turned to the writing of poetry.

In 1883 while she was special commissioner to the Mission Indians of California, she wrote her powerful story, *Ramona.*

She spent much of her time traveling out-of-doors amid mountain scenery. Her last days were spent in the Colorado Rockies.

These points on the life of the author should be given as a preparation for the poem.

If time will permit, read to the class "September" and "October's Bright Blue Weather" by Helen Hunt Jackson, both of which are in The Elson Readers, Book V.

LESSON 108—PRACTICE WORK

Follow directions given in the text.

LESSON 109—COMPOSITION

Review Lesson 100.

If it seems desirable, substitute one of the following topics:

A Morning Adventure. The Rescue of the Children.
A Queer Accident. Planning a Spring Garden.

Topics found in *Standards of English,* by Mahoney, p. 117, will be found very helpful.

Impress upon the children that constructive criticism is worth more than destructive criticism. Lead them to give definite, helpful suggestions to the speaker, bringing out the good points and the defects, then suggesting the correction. There is little value in pointing out a defect without having at hand a remedy for the trouble.

LESSON 110—WRITTEN COMPOSITION

Read again "Written English," p. 8, in *Speaking and Writing,* by Sheridan, and *Standards of English,* by Mahoney, p. 16.

LESSON 111—LITERATURE

Study the poem as planned in the text.

Pick out the words in the poem which indicate color; those which indicate number; and those which indicate a mood. Comment upon the frequent use of the dash in the poem and the purpose of this use.

LESSON 112—*WRITE, WROTE, WRITTEN:* SINGULAR AND PLURAL

Refer to Manual suggestions for Lessons 9 and 65, Part I.

Change the following sentences. If the sentence tells of one, change it so that it will tell about more than one. If it tells about more than one, change it so that it will tell about one.

1. The peaches are ripe.
2. The book was new.
3. The girls are very orderly in their room.
4. The girls were late.
5. The road is very muddy.
6. The train was late.
7. Are the boys coming home tonight?
8. The bird was in its nest.
9. The boys were all interested.
10. Isn't the boy in school?

Change the following to words meaning more than one object and use each one in a sentence:

bear	child	woman
deer	mouse	chair
tree	sheep	goose
man	ox	fly

LESSON 113—READING FOR THE STORY

Review "Ability to Read," Lesson 78, Part II.

LESSON 114—CLASS COMPOSITION

Follow directions given in the text.

The class composition is designed to train pupils in actual methods of composing. This plan is particularly helpful to the slower and less imaginative children. The building up of the composition, step by step, by the aid of the pupils, gives a perspective of values among sentences that is of great service to pupils.

LESSON 115—REVIEW OF CHAPTER

See Manual suggestions for Lesson 16, page 75.

Give a written test on the questions asked in the text.

Sometimes we discover through the test or the review lesson that many things which we had thought were thoroughly understood by our pupils are not understood at all; that facts and processes which we thought they knew are not known.

The young teacher who is enthusiastic and means to be faithful is bewildered and hurt when she realizes how little she has accomplished. She is inclined to blame the children for this lack of result. Perhaps she says that hers is an unusually hard class or that many of the children are abnormal.

Hard as it may be to realize that the fault is in *ourselves,* we must face it. If the review lesson is unsatisfactory or disappointing, let us try to find the cause and then resolve never to make *that* mistake again.

To be disappointed is not enough; to be ashamed is not enough; to worry is useless; but to discover the *cause* of failure and mount up each day on the failure of the day before—that is achievement.

CHAPTER EIGHT

Note: For mid-year classes, the material for this Chapter may be made more timely by including Lessons 48 and 49.

LESSON 116—LITERATURE

It will be necessary to take two or three days for the study of the poem.

Have the class draw pictures which could be used as illustrations of the poem.

Some poems ought to be read mainly for pleasure and not for drill. "The Pied Piper" is one of these.

Follow carefully "Study of the Poem."

LESSON 117—COMPOSITION

This ought to be a very easy lesson for the teacher if her work has been well done in Lesson 116. The children all enjoy this story and will be eager to tell it.

LESSON 118—WRITTEN COMPOSITION

Follow directions given in the text, or have pupils correct the errors as suggested in Lesson 12, Part II.

LESSON 119—*SHALL: WILL*

Write the following sentences on the board and have them copied by the children, filling in the blanks:

1. Whom —— you take to the party?
2. I —— sell my house for two thousand dollars.
3. I —— go Friday if I can.
4. —— you be on time?
5. You —— go to school.
6. I —— get this lesson if it takes an hour.
7. I say that he —— not go.
8. The enemy —— not advance a step nearer.
9. No harm —— ever come to you.
10. He —— make a good soldier.

LESSON 120—MAKING AN OUTLINE

The purpose of the outlining is to direct the pupil's method of expressing himself. He must be helped to arrange his ideas.

You probably have in your class a few children who are always ready to talk even when they have little to say. These pupils try to make up for the meagerness of their thought by going over and over the same thing.

Pupils are not to blame because they have not learned to control their thoughts or their tongues, but we are very much to blame if we do not teach them self-control. We are not fair to a child if we allow him to repeat a statement again and again, with "and so," "and then," "and," etc. Pupils in this grade are not too young to be taught to say the thing they mean and *to stop when they have said it.* It will mean much to them in the future if we teach them now to check their rambling thoughts or rambling words—to direct and control them.

LESSON 121—DRAMATIZATION

The following dramatizations will give an idea of what may be expected of your class, as well as suggestions as to arrangement, form, etc:

(1)

Time—Almost five hundred years ago.

Place—Town Hall of Hamelin.

Characters—Mayor and Council, Citizens, and Pied Piper.

Mayor—I'd sell my gown of ermine for one guilder. Oh, that I were a mile away! We have tried so hard to think of a means to free our town of vermin, but all in vain. Will no help come?

(A tap at the door.)

Mayor—Come in!

(Piper enters.)

First Citizen—How queer he is!

Second Citizen—He is dressed as our grandsires dressed.

Third Citizen—What bright blue eyes and what a happy face!

Piper—Please your honors, I'm the Pied Piper. I can, by a secret charm, rid you of your vermin.

Mayor—How wonderful!

Piper—If you'll give me a thousand guilders, I'll rid your town of rats.

Mayor—We will give you fifty thousand guilders.

(2)

Time—Almost five hundred years ago.
Place—Town Hall in Hamelin.
Characters—Mayor, Council, and Citizens.

First Citizen—Our Mayor and Council are noddy!
Second Citizen—Our Mayor and Council are weak.
Third Citizen—To think we buy gowns of ermine for men who cannot rid us of our vermin!
Fourth Citizen—Wake up and think of a means of getting rid of the rats or you will lose your offices and your robes of fur.

LESSON 122—PARENTHETICAL WORDS

Sentences for drill:
They (the soldiers) surrendered after a siege of thirty days.
The children (Mary and Jane) were late to school.
The old man (Mr. Smith) slowly raised his hand.
Santa Claus (the children's idol) always brings a huge pack.
He (Henry W. Longfellow) was the children's friend.

LESSON 123—*IN* AND *INTO:* SUBJECT AND PREDICATE *(REVIEW)*

Follow directions given in the text. Read suggestions for Lesson 14, Part I.

LESSON 124—SYNONYMS: *KNOW: THROW:* DICTATION

Sufficient material is given in the text for the lesson.
Read Manual suggestions for Lesson 9, Part I.

LESSON 125—COMPOSITION

Have pictures of birds before the class.
The children should be encouraged to keep a list of the different birds seen each spring with a brief description of each.
Read "To the Cuckoo," by John Logan, The Elson Readers, Book VI.
The complete poem "The Birds of Killingworth" may be found in The Elson Readers, Book VI, also "Notes and Questions" and "Phrases for Study."

LESSON 126—COMPOSITION LESSON

Review suggestions given in Manual, Lesson 2 and Lesson 120, Part II.

LESSON 127—PRACTICE WORK

Follow suggestions of the text. Read Manual suggestions for Lesson 2, Part I, on memorizing a poem.

LESSON 128—LETTER WRITING

Read Manual, Lesson 105, Part II, for type letter.

Letter writing is a form of written composition that we use continuously throughout life. Therefore, letter writing is a very important part of training in English. Give abundant practice in this kind of composition work.

LESSON 129—REVIEW OF CHAPTER

See Manual suggestions for Lesson 13, page 75.

CHAPTER NINE

Note: For mid-year classes, the material for this Chapter may be made more timely by substituting Lessons 52, 53, 54, and 57 for Lessons 130, 131, 132, and 145.

LESSON 130—LITERATURE

Alfred Tennyson was one of a family of twelve children all of whom had some gift for writing. One of the family games was to place their poems and stories under the dishes on the dining table; then these were discovered and read aloud. When he was eight years old he wrote a great deal of verse. Before he was eighteen he had published a volume.

Read some of the shortest selections by Tennyson if time will permit. Follow suggestions given under "Study of the Poem."

LESSON 131—COMPOSITION

Why not imagine *you* were the "Queen of the May"?

LESSON 132—WORD STUDY

Read Manual suggestions for Lesson 14, Part I.

Give the following written test on contractions:

1. Why doesn't John return?
2. Don't you miss the birds in the winter?
3. They're all gone south now.
4. He'll wish that he had not disobeyed his mother.
5. Isn't there more than one boy who is willing to work?
6. I'm sorry you were late.
7. It's too warm to go to school.
8. The child hasn't come home.
9. Children shouldn't laugh at others' misfortunes.
10. Doesn't your mother know you are here?

LESSON 133—*SPEAK, SPOKE, SPOKEN*

Refer to Manual suggestions for Lessons 9 and 65, Part I.

Follow directions given in the text.

LESSON 134—COMPOSITION

The description called for in this lesson will be rather a difficult one for the children of this grade. In order to make the lesson more interesting and worth while to the pupil, ask each one to bring to class the flower he intends to describe. In this way the children will learn the names of several different flowers.

LESSON 135—COMPOSITION

Planning a May Party.

(a) Invitations.
(b) Amusements.
    1. Games.
    2. Recitations and Songs.
    3. May Pole Dance.
(c) Decorations.
(d) Refreshments.
(e) Crowning the May Queen.

Note: If you have a mid-year class, change the application to suit the season, as a Christmas party.

LESSON 136—LETTER WRITING

Follow directions given in the text.

Note: Change the letter to suit the occasion, if you have a mid-year class.

LESSON 137—PRACTICE WORK

Sentences for dictation *(this, that, these, those).*

1. —— sort of girls cannot be trusted.
2. —— kind of material wears well.
3. —— kinds of apples are to be eaten in winter.
4. I like —— kind of pencils.
5. —— kind of pear is sour.
6. —— kinds of fruit are raised in Illinois.
7. —— sort of oranges is best.
8. Throughout the West may be found —— kinds of minerals.
9. The early settlers had troubles of —— sort often.
10. —— kind of molasses is excellent.

LESSON 138—PRACTICE WORK

Use suggestions given in the text.

LESSON 139—LITERATURE

A sketch of the Life of Stonewall Jackson may be found in any encyclopedia.

This selection should be read by the teacher to the class.

Suggestions given under "Study of the Selection" will be helpful in bringing out some of the most difficult passages.

Have the children use in sentences the words looked up in the Glossary.

LESSON 140—COMPOSITION

Conduct the recitation as planned in the text.

LESSON 141—SYNONYMS

Refer to Manual suggestions for Lesson 4, Part I. The children should be encouraged to use the Glossary or Dictionary to find materials of this kind.

LESSON 142—PRACTICE WORK

Have the children give additional sentences containing the different forms of *spring* and *bring*.

LESSON 143—COMPOSITION

Before starting the "trip around the globe," it would be well to make an outline of the material to be used, as the subject would otherwise permit too much rambling thought.

LESSON 144—LETTER WRITING

Read letters given in Manual, Lessons 104, 105, and 106.

LESSON 145—PICTURE STUDY

Use the suggestions given in the text. Read Manual suggestions for Lesson 132, Part I.

LESSON 146—REVIEW OF CHAPTER

See Manual suggestions for Lesson 16, page 75.

CHAPTER TEN

Note: For mid-year classes, the material for this Chapter may be made more timely by including Lesson 81.

LESSON 147—LITERATURE

George Eliot, whose real name was Mary Ann Evans, was very fond of books and children. By the time she was eight years old, she was reading *Pilgrim's Progress.* She wrote on many subjects of science, philosophy, and religion but she was nearly forty before she tried to write fiction. Her husband encouraged her to take up this new subject. She wrote many powerful novels, not merely stories, but studies of character and of conduct. For boys and girls her best work is *Silas Marner.*

Before reading the selection, give the class a brief talk on the life of the author and the story of Silas Marner.

Encourage the children to read the entire story.

LESSON 148—WRITTEN COMPOSITION

This composition should not exceed two paragraphs in length.

LESSON 149—THE SENTENCE

Follow directions given in the text.

LESSON 150—COMPOSITION

Read Manual suggestions for Lesson 46, Part II.

LESSON 151—LETTER WRITING

This is the last letter of the year, and should, therefore, be the best.

LESSON 152—THE GOOD CALIPH: READING FOR THE STORY

Read Manual suggestions, and the text for Lesson 78, p. 236.

LESSON 153—COMPOSITION

Recall two rules for "Telling a Story Well." Read Manual suggestions for Lesson 79, Part II.

FIRST JOURNEYS IN NUMBERLAND

By Ada Van Stone Harris, Supervisor of Primary Instruction, Training School, Pittsburgh, Pa., and Lillian McLean Waldo, formerly Supervising Critic, Training School for Teachers, Rochester, N. Y.

Fully illustrated by Frederick Richardson.

Cloth, 144 Pages.....$0.45

A DISTINCTIVE NUMBER PRIMER ADOPTED FOR USE IN THE NORTH CAROLINA PUBLIC SCHOOLS

A first journey into the field of definite number work, to place in the hands of the pupils the last half of the first and all of the second grade. Superintendents, supervisors, and teachers who wish to direct along profitable lines the natural eagerness of the child at this stage for number work will find this book a splendid medium. Numerous exercises in making, measuring, games, "playing store," etc.

Write for specimen pages

SCOTT, FORESMAN AND COMPANY

Chicago **623 S. Wabash Ave.**

NOV 15 1922

LAKE HISTORY STORIES

Graded Supplementary Readings in History

BENEZET'S THE WORLD WAR AND WHAT WAS BEHIND IT, Sixth, Seventh Grades

DAVIDSON'S FOUNDERS AND BUILDERS OF OUR NATION, Fourth, Fifth Grades

HARDING'S STORIES OF GREEK GODS, HEROES AND MEN, Fourth, Fifth Grades

HARDING'S THE CITY OF THE SEVEN HILLS, Fifth Grade

HARDING'S THE STORY OF THE MIDDLE AGES, Fifth, Sixth Grades

HARDING'S THE STORY OF ENGLAND, Sixth Grade

HARDING'S OLD WORLD BACKGROUND TO AMERICAN HISTORY, Sixth Grade

SPARKS' EXPANSION OF THE AMERICAN PEOPLE, Seventh Grade

THE LAKE HISTORY STORIES provide for the teacher, principal, and superintendent just so much of the world's story as is within the range of the pupil

SCOTT, FORESMAN AND COMPANY

Chicago 623 S. Wabash Ave.